

HIT PARADER

35 CENTS / CDC

A CHARLTON PUBLICATION

MAY

FURTHER ADVENTURES OF THE
BEACHBOYS IN ENGLAND
SNOOPY'S ROYAL GUARDSMAN



MUSIC SPOTLIGHT

PAUL: WHY THE
BEATLES WANTED
OUT!

THE YOUNGBLOODS
"ELECTRICAL BANANA"

MONKEE
SHINES

OUR FAVORITE
SPOONFUL
PIC PARADE

DONOVAN
KICKS
THE
REBEL
IMAGE

WIN
THE
UNDYING
FRIENDSHIP
OF
LOTHAR!
JUNKY
PRIZES

7 MONKEES SONGS
PLUS
BEATLES'

PENNY LANE
&
STRAWBERRY FIELDS
FOREVER

LADY

PEEK-A-BOO

MY BEST FRIEND

ALONG CAME JONES

EPISTLE TO DIPPY

DARLIN' BE HOME SOON

THE PEOPLE IN ME

THERE'S KIND OF A HUSH

TELL ME TO MY FACE

SOCK IT TO ME BABY

YOU GOT TO ME
RAISE YOUR HAND

BABY I NEED YOUR LOVIN'
GO WHERE YOU WANNA GO

SO YOU WANT TO BE
A ROCK & ROLL STAR

HUNTER GETS CAPTURED
BY THE GAME

PUCKER UP BUTTERCUP

I WISH YOU COULD BE HERE

I'VE BEEN LONELY
TOO LONG

LOVE IS HERE
AND NOW
YOU'RE
GONE

4 (Rainy) Seasons • KINKS
THE WHO • SPENCER DAVIS
THE RASCALS
TELL ALL!

GRANNY'S GOSSIP

LONDON SCENE

PLATTER CHATTER

THE SCENE

If you had The Mamas & The Papas,
Ray Charles, Dion & The Belmonts
and The Free Spirits in your living room-
boy what a party!



THE MAMAS & THE PAPAS
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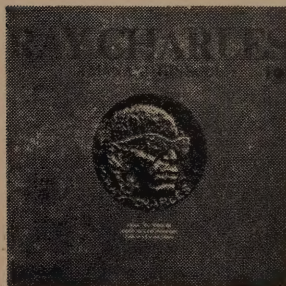
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OUT OF SIGHT AND SOUND
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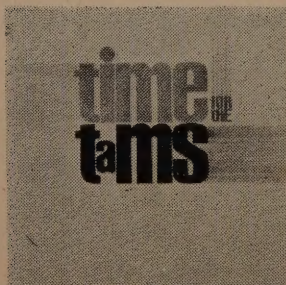
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SING ALONG WITH ME
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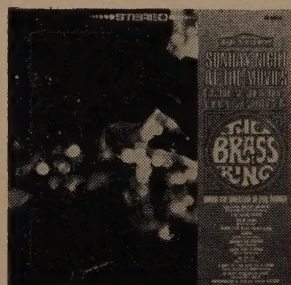
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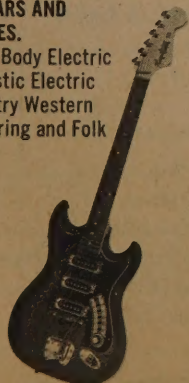
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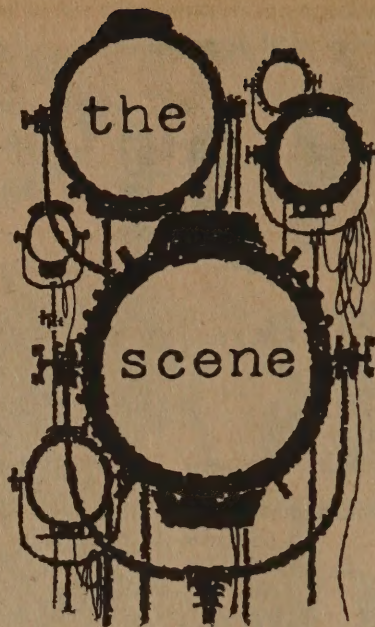
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YOUTH AND RADIO FREE EUROPE

While most Czech teenagers know all about the Beatles, the Rolling Stones and the latest western hits, they don't seem interested in furthering Marxist ideals.

Communist planners, despite 18 years of concentrated work, have failed to sell teenagers on Communism. Even Czechoslovakia's communist press has commented on the apathetic approach of youth to Communism.

Political instruction in schools is met with indifference. Opinion polls conducted in Czechoslovakia by sociologists show that among university students and working youths, a little less than half of those aged between 15 and 24 years are politically neutral.

The revelation of Stalin's crimes has done much to alienate Czechoslovakia's youth and the doctrines of Communism seem to offer them little hope for the future.

Antagonism has grown between the younger and older generations and youth is rejecting formal organization. Like youth in the West, the Czechoslovak teenagers resent being told what to do, what to discuss and how to spend their leisure time. Proof of this lies in the fact that jazz and big beat music have swept East Europe despite communist disapproval.

Radio Prague now plays Beatle records in a bid to recapture listeners from western radio stations.

By far the most popular program in teenaged circles is Radio Free Europe's "Afternoon Get-Together", a three-hour Big Beat session featuring our latest hit records. The Big Beat program has been running for more than a year, and has proved so successful that RFE, a privately organized American radio station broadcasting to Poland, Czech-



Czech teenagers dig the stones, but scoff at Marxism.

oslovakia, Rumania, Bulgaria and Hungary, has a regular fan mail audience.

So many letters asked for information as well as hit requests that RFE decided to follow the Big Beat show with a new program called "Kompas". It first went on the air last May and is rapidly proving popular with Czechoslovak teenagers. Its purpose is to give Czech teenagers a better insight into western life and show how their counterparts in the free world are living, working and playing.

Recently, "Kompas" interviewed a young Czech holidaying in the West and broadcast back to Czechoslovakia his views on Beatle hair styles. The Prague youth protested official disapproval of Beatle hair styles and told how once he had been picked up by police in Prague and had his head shaved.

But for the mass listeners in Czechoslovakia his explanation of why many young men wear long hair was something that needed publicizing.

"We young people," he said, "are under the impression that if they could dictate to us how we should cut our hair, they might eventually tell us what color jacket and shoes, socks and ties we should wear. It would be like wearing uniforms. Wearing long hair is something like a protest against the dictatorship of the proletariat."

RFE's Program Director, Gordon Davis, says: "Our basic task with programs like 'Kompas' is to give the youth in Czechoslovakia a chance to know more about western life and western ideas.

"Czechoslovak youth is not sold on Communism and it has every right to know what goes on in the West and to compare it with conditions at home." □



WE READ YOUR MAIL



Dear Fellows:

In your September issue in "Music Spotlight" you asked the question "Why do electric bass players always just stand there looking bored and chewing gum?"

Well, as a bass player, my first reaction was an insult. But, the more I thought about it, the more I realized you were right. I thought a while and decided I *was* bored! Most bass runs (parts) are just simple, blah, and after a while can be done without even thinking. I think they are boring. We usually don't get wild parts as do the other guitars and drums. I am noticing a trend toward more involved and catchier bass runs. I think the leader in this trend is led by Animal bassist Charles Chandler. I think two other good bassists are "Fang" of The Raiders and Paul McCartney of the Beatles. I do find I'm not so bored-looking when I'm singing. This seems to be true with all local bass players.

I used to chew gum to keep my mouth from drying up between breaks, but one time I started to sing and choked on my gum. I abandoned that idea.

I would like to say with all due respect to my fellow bassmen that this is only personal opinion by me, so don't hold it against all bass players.

Your bass-playing fan,
Dennis Devine
Rt. 3 - Box 126 F
Hot Springs, Ark.

Merry Hippies:

Where did you ever come from? How long have you been publishing? Along with taste, humor, guts, appeal, authority (by-product of honesty?), and some of the ugliest ads this side of Teen

Crave magazine, you have a sense of the natural. A great cohesive personality. Always now and new.

I love your writers. Enjoyed the efficient friendly sketches on the Byrds and Spoonful, the active writing in Spoonful "Movie Music". Respect owed you, too, for an involving page about King Curtis' drummer Lucas, and Lovin' drummer Butler's to-the-point comments.

Presumptuously, more suggestions: articles on Smokey Robinson, B.B. King's perfection of a much-imitated (Stones and Yardbirds much) style of guitar, James Brown, Dionne Warwick and other "Ballad but Rock" singers, Ike and Tina Turner, the gradual loss of meaning in "Motown" mechanics, an article on influential songwriters, and a survey of the best record stores within reach of faraway places.

Keep on with your happily nasty put-downs of the untalented, and your interest in music. It's pretty amusing (or sad, depending on your mood) that almost all American publications covering rock and roll function only on the fan-idol basis, with scattered, scarce recognition of the music that helps get them there. (What? They sing? Write songs? Play instruments? You must be kidding. All I know is James Paul McCartney owns a farm in Scotland...)

Thank you for a fine balance of the forces!

Sincerely,
Estelle Sanders
Manlius, New York

Dear Editor:

I resent that remark some crum put in the December issue of Hit Parader about Chris Montez on page 50. I

think Chris Montez has a wonderful voice! I'd like everyone to know it. He is one of my most favorite singers. I think the crum that wrote that is jealous because he or she hasn't got a voice that good. I think there should be a big story in Hit Parader about Chris Montez. He's the most!

A faithful Chris Montez fan,
Brenda Thornton
202 Dean Street
Cleveland, Miss. 39732

Dear Editor,

How blind everybody is! Half the population is raving about the blues and at the same time, they are calling down the Stones. The Rolling Stones brought rhythm and blues to the teen world. In 1962, they were working at their craft, incorporating numbers by Jimmy Reed, Bo Diddley, and Chuck Berry. Teens didn't like blues then (1962) because nobody had acquainted them with blues. Teens wanted Cliff Richard and Brenda Lee. At this time, the Stones barely got paid for a performance but they still pushed on. They were laughed and frowned upon but despite the ugly jibes they just smiled their friendly smiles, tossed back their long hair and got on with the only thing that mattered to them: making music they knew and loved. They were also growing their hair long while the Beatles were still using hair cream.

Today the Rolling Stones are still tasting the hate campaign. Why? To me the Stones represent rebellion, an open expression of the frustrations of youth. The Stones behave in a way that most teenagers would like to behave but are stifled by adult control. The Stones are way-out in dress, uninhibited in the music they create, and are exciting on stage. How can anybody dis-

like them? Everybody tells them to convert from their bad guy image to conform. They do have fans you know. If they ever change, they will let down fans who had a wonderful faith in them. Fans that love them, dearly love them, just the way they are. This is only a secondary reason for their non-conformity though in matters of appearance. They are what they are. They are that way because that is what they really feel.

Never before has a pop group created so much violent hatred and managed to survive and deep down in their hearts survive such terrific criticism for the cause of bringing their great music to millions of teens. I personally hope they never change.

Debbie May,
315 Auburn Ave.
London, Ontario, Canada

Dear Editor:

Please allow me to thank you for such an interesting article on the Beach Boys and The Association. They're both the grooviest. And I'm a true believer in Hit Parader. It is the best magazine by far. I also appreciate the way you respond toward foolish criticism. You supply the younger generation with valuable information on our teenage idols. I will continue to purchase this magazine.

Lastly, I want to congratulate you on such a marvelous job you're doing. And for not treating us like long-haired misfits. For this, I thank you. Please use more photographs. Do you really read all mail?

A loyal fan,
Dietra Wooley,
Route 2, Box 62
Okmulgee, Okla.
PS: What happened to the Dave Clark Five?

(Continued on Page 36)

● I WISH YOU COULD BE HERE

(As recorded by The Cyrkle/Columbia)
P. SIMON

B. WOODLEY

Looking from my window at the freshly
fallen snow
That sparkles as it tumbles upon the street
below
And the crackle of the fire is laughing in
my ear
And the room is warm and sleepy
I wish you could be here.

Sundays in this town there's not a lot
for me to do
I've been listening to some records
But my thoughts all turn to you
I try to read the paper
But the words aren't very clear
And I know there's something missing
I wish you could be here
I wish you could be here.

I keep listening for your footsteps
Or a key turning the door
I sure could use your company
But we've been through that before
The winter's gonna last a long time
this year
I got lots of empty time to kill
I wish you could be here
I wish you could be here
I wish you could be here.
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Music.

● PUCKER UP BUTTERCUP

(As recorded by Jr. Walker/Soul)

H. FUQUA

J. BRISTOL

D. COGGINS

Pucker up buttercup
Hey, I want to kiss you one time
Pucker up buttercup
I want to kiss you one time
I want to hug you
Buttercup, I want to show you how.

You say you've never been kissed before
You always leave 'em standing at the door
And when they try to kiss you
You just say goodbye
You always tell them no
And never tell them why.

Pucker up buttercup
I want to kiss you one time
Pucker up buttercup
I want to kiss you one time
I want to hug you
Buttercup, I want to show you how.

Pucker up buttercup
I want to kiss you one time
Pucker up buttercup
I want to kiss you one time
I want to hug you
Buttercup I want to show you how.

It won't do you no good to tell me no
Because I've met your kind before
I bet you before I'm through
I'll be hearing the same words from you.

Pucker up buttercup
I want to kiss you one time
Pucker up buttercup
I want to kiss you one time
I want to hug you
Buttercup, I want to show you how, hey.
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Inc.

● THE PEOPLE IN ME

(As recorded by The Music Machine/
Original Sounds)

BONNIWELL

Sometimes dreamin' I'm here schemin'
on you
Collectin' headers with nothin' better to do
Memory is everywhere, lovin' you is in
my hair and eyes
Maybe with time and place
A look will come upon your face of
surprise
When you see the people in me, minus you
What will you do
When you see the people in me, minus you
It's over do.

While I'm, cryin' I'm rectifyin' the cause
friends are cheerin' and I'm hearin'
applause
The day is here you better run
Don't call me I'll never come come to you
They're over now the games you play
Just what you'll do just what you'll say
Aw oh you.
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● PENNY LANE

(As recorded by The Beatles/
Capitol)

JOHN LENNON

PAUL MCCARTNEY

In Penny Lane there is a barber showing
photographs
Of every head he's had the pleasure to
know
And all the people that come and go
Stop and say hello
On the corner is a banker with a motor car
The little children laugh at him behind
his back
And the banker never wears his mac
In the pouring rain, very strange.

Penny Lane is in my ears and in my eyes
There beneath the blue suburban skies
I sit and meanwhile back in Penny Lane
There is a fireman with an hour glass
And in his pocket is a portrait of
the queen
He likes to keep his fire engine clean
It's a clean machine.

Penny Lane is in my ears and in my eyes
Full of fish and finger pies in summer
Meanwhile back behind the shelter in the
middle of the roundabout
A pretty nurse is selling poppies from a tray
Though he feels as if she's in a play
She is anyway
In Penny Lane the barber shaves another
customer
We see the banker sitting, waiting for a
trim
Then the fireman rushes in from the pouring
rain, very strange

Penny Lane is in my ears and in my eyes
There beneath the blue suburban skies
I sit and meanwhile back in Penny Lane
is in my ears and in my eyes
There beneath the blue suburban skies
Penny Lane.

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New York.



● STRAWBERRY FIELDS FOREVER

(As recorded by The Beatles/Capitol)

JOHN LENNON

PAUL MCCARTNEY

Let me take you down
'Cause I'm going to strawberry fields
Nothing is real
And nothing to get hung about
Strawberry fields forever.

Living is easy with eyes closed
Misunderstanding all you see
It's getting hard to be someone
But it all works out
It doesn't matter much to me.

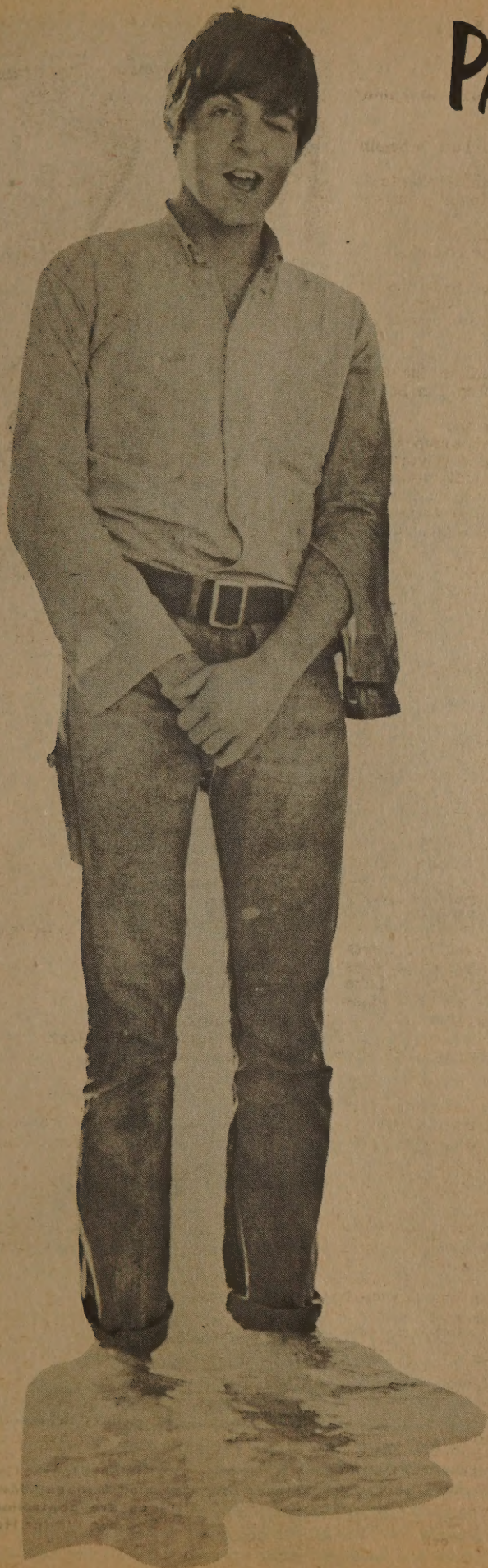
Let me take you down
'Cause I'm going to strawberry fields
Nothing is real
Nothing to get hung about
Strawberry fields forever.

No one I think is in my tree
I mean it must be high although
That is you can't you know
Tune in but it's all right
That is I think it's not too bad.

Let me take you down
'Cause I'm going to strawberry fields
Nothing is real
Nothing to get hung about
Strawberry fields forever.

Always know sometimes think it's me
But you know I know and it's a dream
I think I know I mean, oh yes
But it's all wrong
That is I think I disagree.

Let me take you down
'Cause I'm going to strawberry fields
Nothing is real
Nothing to get hung about
Strawberry fields forever, strawberry
fields forever, strawberry fields forever.
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PAUL McCARTNEY Tells Why The BEATLES Want Out!

by Andy Gray

"One reason we don't want to tour any more is that when we're on stage nobody can hear us or listen to us," Paul McCartney told me.

He was referring to the screamers who drown out all hope of hearing the Beatles in person.

"And another reason is that our stage act hasn't improved one bit since we started touring four years ago. The days when three guitarists and a drummer could stand up and sing and do nothing else on stage must be over.

"Stage performance as an art is going out, anyway. I think the Rolling Stones had a shock when they didn't do a bomb on their last tour. I think Mick was worried.

"Many of our tracks nowadays have big backings. We couldn't produce the sound on stage without an orchestra. And if we were to do ourselves justice on stage now, we'd have to have at least three months to produce a brand new act. And it would probably be very unlike what you'd expect from the Beatles," went on Paul.

This was Paul's answer to my query about their future touring. Of their forthcoming recordings, he said: "We feel that only, through recordings do people listen to us, so that is our most important form of communication. We have never thought of ourselves as one sound...Merseybeat wasn't our invention. We have always changed our style as we went along and we've never been frightened to develop and change.

"I think this has been the reason for our continued success. We could have stopped thinking up new things and brought out 'The Son Of Please Please Me' or 'The Son Of Love Me Do', but that was not on.

"We work on one song and record it and then get tired of it. So we think up something very different. The strength of any act is doing something that you wouldn't associate with them.

"For instance, I feel that the Supremes are too alike with most of their discs. If they did something good and you said: 'Who's that?' and were told 'The Supremes' and you hadn't identified it with them, you'd be pleasantly surprised. That would add strength to their appeal.

"So we keep on doing tracks which can be any style at all. We're not limited that way, or with time any more. We take as much time as we want on a track until we get it to our satisfaction. Before, we had a set time in the recording studio, and that was that. If it wasn't exactly what we wanted, that was too bad.

{Continued on next page}



"Now we take time because we haven't any pressing engagements like tours to limit us. All we want is to make one track better than the last. We make all 'A' sides and never go into the studio thinking 'This will be our next single.' We just make tracks, then listen to them and decide from what we have what will be a single, what will go on to an LP."

Paul went on to give me an insight into their formula for writing hits.

"The words are written down, but the music is never, because we can't write music. We play it to each other and soon pick it up, and fool around with it a bit. George suggests something extra, then John adds a new idea, and so on, until we have the music the way we want it. Then we record. Then we forget about it and get on with the next track."

On the subject of jealousy within the group, Paul was most emphatic.

"There isn't any. Jealousy doesn't exist. When John wanted to do a film on his own, we were all happy for him. Now that he's done it, he has passed on to us information about all sorts of things he has learned. That is, as Beatles we become richer in experience. George went to India and told us

what he had learned. I wrote film music and found out other things, which I've passed on.

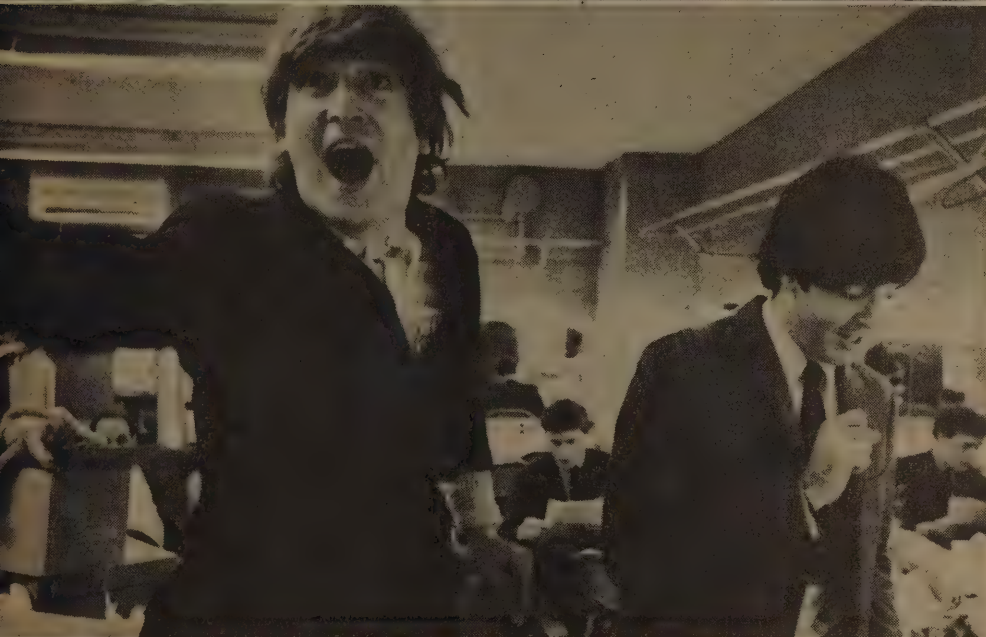
"This rumor we were splitting up was rubbish, too. One would think it is the first time any of us had done anything on his own. John wrote books on his own all along, and we all have side-lines we get on with as individuals.

"Besides, we're all great friends and we don't want to split up. There's never been any talk or sign of it...except in the minds of others."

Paul also let off steam about those who think they have gone "big time."

"In ourselves we don't feel big time at all. It's only when people keep telling us we are big time that we even think of it. But what angers me is when some journalist says I've said something I haven't and describes me as talking in my 'natural zany beat style'. I don't talk in any 'zany beat style'.....it's the writer thinking that I should. They give us images and those images are usually very inaccurate."

But Paul admitted that they had changed over the years. "We had to. If you've got the money you don't buy a \$10 camera if you would rather have a \$100 one. Our whole outlook on life is changing because our circumstances have changed our surroundings. But this hasn't done anything to disunite the Beatles. We are going to keep on making better tracks and become better entertainers - as the Beatles." □



How could the Beatles possibly break up? When four people work so long and hard to make perfect recordings, they can only continue to do so. We say they definitely will.

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MONK E E



SHINES



"The day those crazy kids cough up the rent will be the day the mean landlord will stop knocking on the door... and since I'm the landlord and I like working on 'The Monkees,' you can see why I don't care if they ever pay."

The speaker, Henry Corden, plays the role of Mr. Babbitt, the long-suffering landlord in NBC Television Network's "The Monkees."

"Working with those kids is a ball," Corden says, grinning. "I have teenagers of my own, so their antics don't bother me a bit. When they drop bags of water near me, or try to interrupt my concentrating on my script or play a dozen other practical jokes, I always catch on to what they're trying to do. So I don't bite, and that just leads them to other tricks."

That's an outside impression of the Monkees, but it's an accurate one. If you think they're just nutty on TV, lend an ear to this off-camera conversation with the Monkees and you'll see why Davy, Peter, Micky and Mike were chosen to play their slapstick roles.

"We call Micky 'Minute Mop'," said Davy. "We turn him over and use him for a mop."

"Long hair keeps the ears warm," said Peter.

"Long hair has been around for 2,000 years - but it's on the way out," said Micky. "What matters isn't what's on the head but what's in the head. Long hair is very masculine. It keeps the head warm. Cold hair is feminine."

Asked what they do in their spare

time, the Monkees gave varying answers.

"Yes," said Micky.

"Without a doubt," said Mike.

"Of course," said Peter.

"We rehearse for dinner," said Davy. "After dinner we rehearse for midnight snacks. After that we rehearse for breakfast. We haven't had any sleep for four weeks."

The Monkees claim that they are spontaneous and unrehearsed. Have they been briefed on what to say?

"No!" they answered in unison. "We have-not-been-briefed, Sir!"

Like typical, decent teenagers everywhere, the Monkees are in throes of rebellion.

"I'm in rebellion against coffee!" said Mike.

"I'm in rebellion against powdered wigs!" said Peter.

"I'm in rebellion against egg plant and zucchini! That's right! Zucchini!" said Micky.

"I'm in rebellion against these three guys!" said Davy.

But they're not in rebellion against education.

"If you can't play a guitar," said Davy, speaking for all, "you should go to school and graduate."

The Monkees like their name - except Micky.

"I would have preferred Prehistoric Beests," he said, "With two ee's - Beests."

The Monkees are part of the current musical menagerie that includes The

Animals, The Beatles, The Turtles, The Byrds and other animals, vegetables, and minerals.

Peter has no explanation for the trend. "These are strange times," he said, scratching philosophically.

Davy thought he could explain.

"The Monkees a-peel," he said, "Because a peel is a banana."

His fellow primates screeched hysterically.

Micky knitted his brow and looked profound.

"The reason kids are going for groups now," he said, "Is because kids are going for groups now."

Peter, Davy and Mike knitted their brows and nodded profoundly.

"Look at it this way," said Mike. "Once single singers were the rage - now it's groups. I ask you, when singles get together, what have you got?"

"An album!" exclaimed Peter.

Mike felt that Peter needed explaining.

"Peter is the most talented one," he said generously, "Except for Micky, Davy, and me."

The boys have learned a lot about each other.

"The most interesting thing I've learned," said Davy, "Is that when I ask any of the others a question, I don't get an answer."

There you have it.

Everybody loves a nut, they say. There must be something to it. □



The SPENCER DAVIS Group Gives YOU Good Music



"Younger people are definitely getting interested in music that's got some guts to it. They want something that will move you inside," said Spencer Davis emphatically.

At the time, the Spencer Davis Group was enjoying their second #1 record in England, "Somebody Help Me." But they hadn't had a big hit in America yet.

Their previous record, "Keep On Running," also a #1 in England, had made #72 in the U.S. Hot 100. Both tunes had a pulsating excitement, but somehow they didn't move the American record buyers.

Months later, "Gimme Some Loving" became the first big success for the Spencer Davis Group in America.

"I think a great deal of the disc's appeal lies in the bass pattern which goes right through the number. Everyone waits for it to stop but it doesn't. That's the secret of its success," explained SDG guitarist/organist/pianist/vocalist Stevie Winwood.

"I think that the present pop record situation is closely geared to a return to more simple ideas, presented in an unusual manner—that's the key. The Beach Boys record is not complicated, it's just a lot of simple sounds presented in an original and unusual manner."

"I don't believe all these stories about how long it took to record—the ideas must have been the thing which took the time on that disc."

"I recorded 'Gimme Some Loving' for the American market this morning, and I added piano, maracas and tambourine. You need a thicker sound for the States; all their discs seem to have thick sounds."

The Spencer Davis Group has always been capable of producing full, powerful sounds. When we first heard them, on a visit to England, we liked their music and arranged a brief chat with Spencer.

"What's happening on the rhythm and blues scene in England?" we asked. "A couple of years ago it was a big thing, but now it seems to have leveled off a lot."

"That's right," said Spencer. "And I think tastes have broadened as well. Some groups started off doing only rhythm and blues. Their scope was narrow and there were a lot of them, so R&B seemed to be a big thing. But then they got into other things....more complicated chord sequences and melody structures. For instance, you find the Rolling Stones singing 'As Tears Go By' which is hardly rhythm and blues."

"Do you still consider your music R&B?"

"Rhythm and blues is a very vague and indistinct term. What we prefer to do is to consider the elements that go into making up our group. Stevie Winwood is a great fan of people like B.B. King, the fantastic blues guitarist. Also in England is a guy called Eric

Clapton who's well respected amongst the purists for being another great B.B. King admirer. He plays very well....plays like him, in fact."

"Stevie's tastes are so broad that they include Oscar Peterson. His piano playing is influenced by Peterson. He likes Ray Charles; he sings like Ray Charles sometimes."

"Pete Yorke, our drummer, is a big band fanatic. He likes Count Basie and Duke Ellington. One of his favorite drummers is Buddy Rich."

"Muff Winwood, that's Stevie's brother, is an Ellington-Basie-West-Coast-jazz-big-band man."

"My stake in it is that I've always been interested in folk music....anything from Leadbelly and Big Bill Broonzy right through to contemporaries like Muddy Waters. The natural progression from Muddy Waters is to Ike & Tina Turner, the Ikettes, Fontella Bass....the new generation of American Negro singers."

"I have personal favorites among the Tamala-Motown artists. Stevie Wonder is one. Martha & The Vandellas really knocked me out when they were over here. They project a great feeling....some people like to call it soul. It's an emotional thing they get going onstage....a fantastic audience communication."

"All these influences figure in our music."

The end result sure is groovy. □

The Monkees' Music



•PAPA GENE'S BLUES

(From the Colgems Album "The Monkees")

MICHAEL NESMITH

No heartaches felt

No longer lonely

Heights of walking finally won me happiness

That's all rolled up in you

And now with you as inspiration

I look toward a destination

Sunny bright that once before was blue

I have no more than I did before

And now I've got all that I need

But I love you and I know that you love me

So take my hand I'll start my journey

Free from all the helpless worry

That besets a man when he's alone

Strength is mine when we're together

And with you I know I'll never have to pass the high road for the low

I have no more than I did before

And now I've got all that I need

But I love you and I know that you love me.

Don Kirshner, President

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•THIS JUST DOESN'T SEEM TO BE MY DAY

(From the Colgems Album "The Monkees")

TOMMY BOYCE

BOBBY HART

I guess I should have stayed in bed

My pillow wrapped around my head

Instead of waking up to find a nightmare of a different kind

She went away

This just doesn't seem to be my day.

She didn't have to say a lot

She pretty much revealed the plot

'Twas someone else she wanted more

And so I walked her to the door

What could I say

This just doesn't seem to be my day.

My oh my, how sad am I

How I wish you would have stayed

This just doesn't seem to be my day

My whole world is upside down

She turned my smile into a frown

It's such a pity the shape I'm in

I must get on my feet again

Can't stay this way

This just doesn't seem to be my day.

Don Kirshner, President

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•THEME FROM THE MONKEES

(From the Colgems Album "The Monkees")

TOMMY BOYCE

BOBBY HART

Here we come, walking down the street

We get the funniest looks from everyone we meet

Hey, hey we're the Monkees

And people say we monkey around

But we're too busy singin' to put anybody down

We go wherever we want to

Do what we like to do

We don't have time to get restless

There's always something new

Hey, hey we're the Monkees

And people say we monkey around

But we're too busy singin' to put anybody down.

Anytime or anyplace

Just look over your shoulder

Guess who's standing there

We're just tryin' to be friendly

Come and watch us sing and play

We're the young generation

And we got something to say

Hey, hey we're the Monkees

You'll never know where we'll be found

So you better get ready

We may be coming to your town

Hey, hey we're the Monkees

You'll never know where we'll be found

So you better get ready

We may be coming to your town.

Don Kirshner, President

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•GONNA BUY ME A DOG

(From the Colgems Album "The Monkees")

TOMMY BOYCE

BOBBY HART

You know my girl just called me up

And she woke me from my sleep

You should have heard the things she said

You know she hurt my feelings deep

I'm gonna buy me a dog

'Cause I need a friend now

(A dog, a dog, why?)

I'm gonna buy me a dog

(Say, you need all the friends you can get)

My girl, my girl, she don't love me no how

She used to bring me my newspaper

'Cause she knew where it was at

She used to keep me so contented

But I can teach a dog to do that

I'm gonna buy me a dog

'Cause I need a friend now.

Don Kirshner, President.

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•TAKE A GIANT STEP

(From the Colgems Album "The Monkees")

GERRY GOFFIN

CAROLE KING

Though you've played at love and lost

And sorrow's turned your heart to frost

I will melt your heart again

Remember the feeling as a child

When you woke up and morning smiled

It's time you felt like we did then

There's just no percentage in remembering the past

It's time you learned to live again at last

Come with me leave yesterday behind

And take a giant step outside your mind.

You stare at me in disbelief

You say for you there's no relief

But I swear I'll prove you wrong

Don't stay here in your lonely room

Just looking back in silent gloom

That's not were you belong

Come with me I'll take you where the

taste of life is green

And everyday holds wonders to be seen

Come with me leave yesterday behind

And take a giant step outside your mind.

Don Kirshner, President

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•I WANNA BE FREE

(From the Colgems Album "The Monkees")

TOMMY BOYCE

BOBBY HART

I wanna be free

Like the bluebird flying by me

Like the waves out on the blue sea

If your love has to tie me

Don't try me, say goodbye.

I wanna be free

Don't say you love me say you like me

When I need you beside me

Stay close enough to guide me

Confide in me, oh

I wanna hold your hand

Walk along the sand

Laughing in the sun

Always having fun, doing all those

things without any strings

Don't tie me down

I wanna be free

Like the warm september wind, babe

Say you'll be my friend, babe

We can make it to the end, babe again,

babe I gotta say

I wanna be free

I wanna be free

I wanna be free.

Don Kirshner, President

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The YOUNG



BANANA

New York born, California raised, Banana played classical piano from age five to age thirteen. When he decided that the Banjo was a more interesting instrument, he bought one and mastered it. An improbable name and an improbable look for a bluegrass musician, he gained a reputation as such. In fact, in the Boston area there were actually cult-like Banana fan clubs.

The electric piano was added to his accomplishments, solely for the Youngbloods, less than a year ago (but you can't tell by listening). He's got a facile way with the box and the effect is heightened by constant facial changes on one of the most expressive faces you'll ever see. The head movements, through the piano work and the second-lead guitar numbers he often does with the group, are bird-like and are as hypnotic by themselves as the band is as a whole.



JOE BAUER

Joe Bauer is twenty-four years away from Memphis, Tennessee. From age fourteen, he very simply wanted to be a drummer. And drum he did - in jazz bands, in dance bands, in society bands. Like too many drummers, he was out of money and living where he could live cheapest. That happened to be Boston, where he picked up an odd gig with Jesse Colin Young and Jerry Corbitt and never left.

Joe has total involvement with his instruments and plays them hard - constantly demanding the best from them.

His ten years of playing drums provided only skill to Joe Bauer. The Youngbloods provided the inspiration for virtuoso performance.

BLOODS

one
by one

JESSE COLIN YOUNG

Jesse Colin Young is 22 years old, originally from New York City. After ten years with a guitar, and a recording contract with Mercury, he picked up the electric bass to work on the "sound" of the Youngbloods. His interest is in developing the sound of the group into something strong and unique. Like all the members of this group, he is a fine musician.

Beyond this, he is a talented songwriter whose career was well on its way when he formed this group. His voice has an expressive quality that almost symbolizes the total sound of the group and, for the most part, the group and the sound are built around it. Jesse moves easily on a stage and has a powerful sex appeal which differs from most rock and roll sex appeal in that his is evident to adults as well as to teenagers.

3



JERRY CORBITT

Jerry Corbitt has been playing the guitar for "five years seriously, and as long as I can remember for fun." As long as he can remember means Tifton, Georgia where he was born. Before Jesse Colin Young, Jerry played with various groups. His instruments are the guitar, 6- and 12-string variety, and the harmonica (an instrument too many people play, but not well enough). He, like Jesse, is a songwriter.

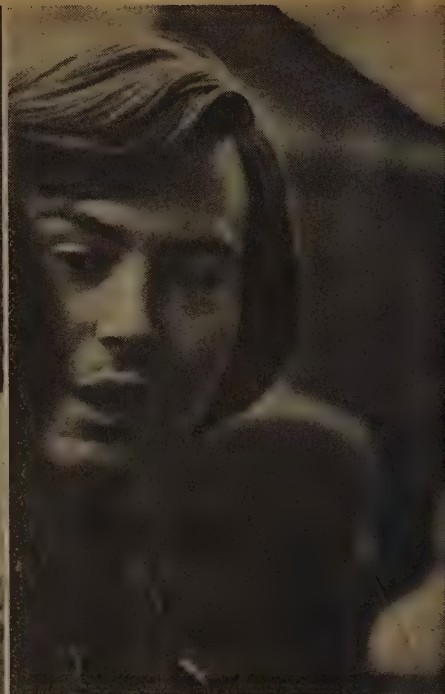
His playing and singing styles are loose, almost choreographed. Whether by chance, design or hard work, he works almost perfectly with Jesse on stage and this is a great part of the visual appeal of the group. The blending of their voices is remarkable.

Jerry is greatly responsible for the number of musicians who come to watch the Youngbloods work.

4



OUR FaVoRiTe
SPOONFUL
PiCs!!!





OUR FaVoRiTe
SPOONFUL
Pics!!!



LOTHAR AND THE Hand People Need YOUR HELP!



★ ★ ★ BIG Contest! ★ ★ ★

Lothar and the Hand People need your help. They really do. They're asking you to come up with a solution to their dilemma.

It's like this: Someday when the group is famous, a magazine will say "Hot, new Rusty pix" and everyone will know what group it is because only Lothar and the Hand People have a Rusty. Likewise with Kim and Tom. But poor John and Paul? No. Not John Lennon and Paul McCartney. John Emelin and Paul Conley. See what we mean? Poor John and Paul have names that are very often confused with members of another group. That's where you can help them.

John Emelin and Paul Conley need nicknames. Something that no one else in any other group has. Just send the nicknames, in 25 words or less, on a post-card to:

Lothar Nickname
Charlton Building
Derby, Connecticut (06418)

★ ★ ★ SMALL Prizes! ★ ★ ★

First prize is the undying eternal friendship of Lothar and the Hand People.

Second prize is a handwritten note from them.

Third prize, a few Lothar balloons and pins.

Fourth prize, a subscription to their favorite magazine (Country & Western Song Folio).

Enter now, before the group gets so big they might break up. □



PAUL



JOHN

"I'M NOT A REBEL says DONOVAN....



MICKIE MOST

A tousled mop of hair appeared at my office door, with the unmistakable Donovan features grinning hugely beneath. "I've come to do some frank talking," he chuckled.

He settled into my deep visitors' armchair (which always seems to provide them with much more comfort than my own upright leather one), and surveyed the skyline view from my window for approximately six minutes.

"Mind you, I've got nothing very controversial or frank to say," he announced, awakening from his reverie. "I'm not a rebel any more. All that ban-the-bomb stuff is behind me. These days, I don't want to protest or put anybody down. I just want to please."

Don declared that he was very happy to be back on the scene, and was delighted with the success of his current release – even though it had been recorded a year ago and had taken all this time to be issued in Britain.

"I've had just as much behind-the-scenes trouble as *the Who*," he mused.

"Probably more! It was very frustrating at the time, but I had a funny feeling that it would all work out okay. There wasn't any point in worrying about it – after all, I expect I shall have many more troubles in this life of mine.

"So during this quiet spell, I just kept writing and writing – and now I'm well ahead. I like to think that I've progressed considerably since I wrote 'Sunshine Superman' – and now I've come back a little more mature. I now understand the procedure of controlling one's material so as to be entertaining, and you've got to control your releases in order to be effective.

"My head used to be buzzing with ideas – it was all very confusing. But now I can envisage a slow and steady progression, a sort of logical development of ideas. You see, my audiences are growing up with me, and it's very exciting to be involved in the process of carrying the fans along with me."

Don explained that his development



used to be handicapped by his ideas having to pass through three people, making it extremely difficult for his original concepts to be accurately transferred to disc.

"But now it's down to just one man – Mickie Most," he added. "And we're so attuned to each other that we know exactly where we're going. I think you will realize the results of my progress when you hear the 'Sunshine Superman' LP. It consists of five or six different types of music all fused together. There's Nina Simone jazz, folk songs, children's fairy tales with classical accompaniment and R&B."

I asked Don about "Mellow Yellow." "Well, I think I would describe it as vaudeville, but with a new sound added," he replied.

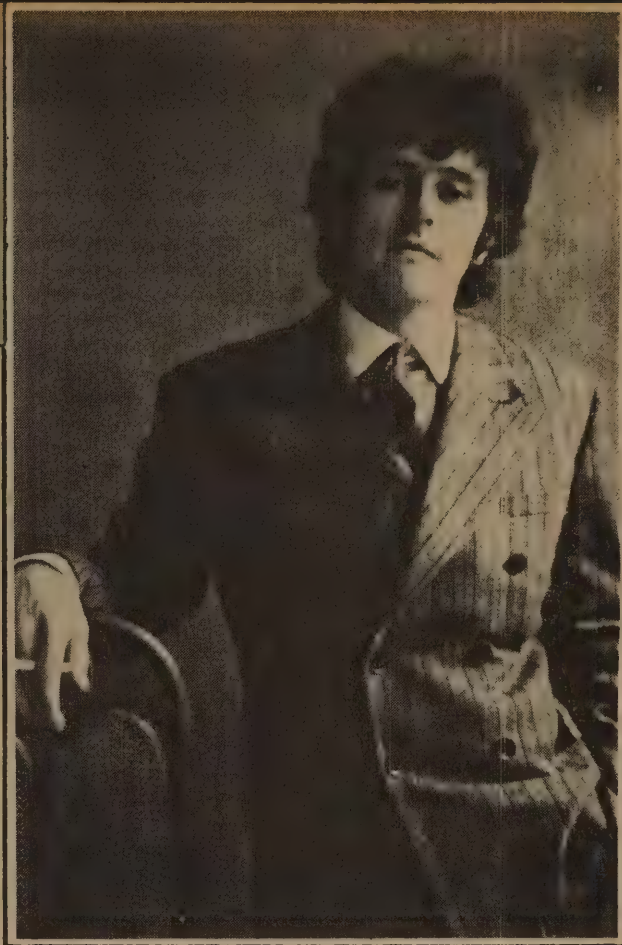
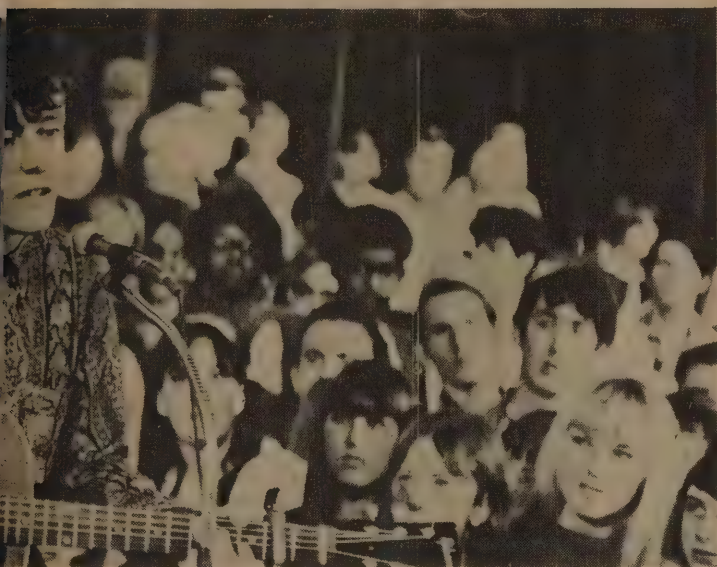
I then broached the subject of Don's one-man concert at London's Royal Albert Hall and found this to be something about which he was extremely enthusiastic. In fact, he went on and on about it!

"This is the first idea completely conceived by myself," he explained. "And I shall be including all the changes which you'll hear on the LP. Part of the concert will be solo, and then I shall be bringing in a small jazz combo, violins and classical cellos.

"A friend of mine, John Cameron –

ANYMORE"

by Derek Johnson



who plays organ, harpsichord and piano — has been writing some very good arrangements for me. I give him the ideas, and he scores them — because I can't write the dots, you see. Anyway, he will be musical director for the concert.

"I'm hoping to introduce something completely new, by the way of drawings to illustrate how I see the meanings of the songs.

"And there'll also be a girl dancer to give expression to the fairy tales. I might even use color slides on back-screen projection.

"I suppose some critics will describe it as psychedelic. But it isn't — I mean, I'm not using any electrical phenomena, and it isn't meant to shock. It's just pop music with a pleasing atmosphere and a bit of taste, and a bit of respect for the kids. Because, if you respect them, they respond more to your work.

"I expect I shall incorporate all these ideas into my American tour. They always look for something different from me over there. It's something to do with the image I've got in the States. They don't know where I've come from — they think I fell out of the sky!"

With so many advanced ideas now emanating from this one-time folk singer, I wondered how he regarded the pop scene as a whole. Did he feel, like so

many critics, that pop has reached the point of stagnation?

"No, I wouldn't say it was stagnating," he assured me. "British pop has influenced the whole world, and in the process it has matured. And this applies especially to the writers. Some of them have reached really great heights. Of course, others have been forgotten — but they're the ones who weren't any good, anyway!

"You know, I always think of pop songs as being like books. The trend in pop today is the equivalent of the trend in literature in my dad's time. Songs today take the place of the renegade novelists of two generations ago — simply because no one has time to read books any more.

"And today we have Lennon and McCartney writing a novel called 'Eleanor Rigby' that takes only two and a half minutes to digest. And we enjoy romantic stories and adventure yarns from the pens of Ray Davies, John Sebastian and Bob Dylan. That's what it's all about!

"Of course, some of today's gimmick pop is farcical and low-class. But we also have a very good cream of ideas, writers and thinkers.

"If the psychedelic trend doesn't kill it, these writers are going to live with the present generation until they're 30 or 40 — and write accordingly. And if

they're clever, they'll then start writing for their kids. I am part of this scene — and to me, it's a thrilling and challenging prospect."

Changing the subject rather abruptly, I referred to reports I had read to the effect that Donovan was planning to settle down on a Greek island. He told me that these had been wildly exaggerated.

"It's just that I wanted to get away for a while — to find a place where the 20th century had never existed," he said. "But what I was looking for wasn't there. The shadow of tourism had already crept in.

"You see, I have no love for cities. They're interesting — but to me, they're just a lot of people huddled together in fear of being alone. Now, me — I enjoy being alone. I like the sea and the country — and, as you'll have noticed, it's always the natural things like this that I express in my songs.

"It's the path of all writers to follow the sun. But they always come back!"

At which point, Donovan slipped on the mangy fur coat he had borrowed from Gipsy Dave, took one last lingering look at the skyline that evidently intrigued him so much — and emerged into the dank December chill, in the somewhat forlorn hope of following the sun through London's grey streets. □

HOUSE-MOVING DEPARTMENT

Poor old HERMAN.. I saw him again shortly after writing last month's bit on him...

"You know the house I told you about? Well, I thought I had it, but apparently there were still papers to be signed or something - anyway, at the last moment it all fell through! That's the third house it has happened to me with - so now I'm leaving it entirely in the hands of my parents - which will be easier as they can be around to watch over everything once they've found a house...I've given up!"

I hope soon to be able to tell you that they've found something and moved in, lock, stock and barrel!

Another on the house-moving kick is TOM JONES..I went down to see him recently, and whilst he did the guided tour bit, he told us about the new house.. "It's a very ordinary house - just much larger than this," as he swept his arm around on the ground floor of his modern - but very small- open plan living room. "The new one is quite near here and it is just as easy to get into town and to the airport from as it is from here.. but it is that bit further out..we hope to be in by Easter...the builders and everybody are at work on it at the moment.." As well as all the usual hustles of preparing a house for habitation, he is having a swimming pool built and a big high wall put up around the whole property, about an acre of land, so he will be very much the King of his Castle - and he'll be able to escape there...

"Also, the main advantage is that in the new house I'll be able to play records at any time of the day or night - here, if people come back late at night,



PAUL JONES

HERMAN

we have to be very quiet because of the neighbors - which is a drag" as he knocked on the wall.."These are so thin and I like my music fairly loud!" The other good thing about the new house is that the garage is big enough to take his Rolls..he had to keep it outside at the old house because the garage just wasn't big enough!

PAUL JONES should be in his new house by Easter. He had planned to be in by Christmas but there was a slight setback...the builders poured cement all over the basement floor, smoothed it out and left it to set...then found that something had to be changed with the drains underneath...so, consequently, it all had to come up again. Things have been going wrong like that all the way along the line. It was nearly a year ago now that PAUL told me that he had found a house and that an invitation to the house-warming party would be forthcoming! We all know about British workmen - but this is ridiculous! (PAUL JONES news for the benefit of reader LAURA WINKLER!!)

UNDERGROUND SCENES



The BLUES PROJECT

Just as DYLAN had an enormous "underground" following before he broke out as a big "name," so there are some artists today gathering momentum and about to emerge from the club scene...

LOVE have built up quite an impressive following here by way of their LP...and also the BLUES PROJECT - I heard "Projections" once and I'm hooked!

By all accounts there are two English groups who are about to bubble over with you...the SPENCER DAVIS GROUP and the WHO.

The WHO hope to be on your side of the Atlantic for ten days of promotion, etc. in April...so watch out for them on TV.

If you haven't got one, well, they'll be back in the summer for a proper tour. There are similar plans afoot for SPENCER's lot...send us LOVE and the BLUES PROJECT by return, please!

In case you didn't know - is where it's at now! And too many people over here are going overboard about it.

If you haven't experienced a happening yet, it leaves - or is meant to leave - the audience in a state of hysteria.

"Hysteria??...a BEATLES or STONES concert!!" you might say, but it's not the screaming variety that I mean. On the other hand, psychologically, the state of a fan screaming herself into a frenzy is very much the same as blowing your mind at a happening...but don't tell the "hippies" that - they might object.

PSYCHEDELICAMANIA

"PSYCHEDELIC" is just another label thought up inadvertently by some unassuming little guy somewhere - but the hang-up is that it

appears to be taking a great hold on people's imaginations! In fact, in my humble opinion, if any group or entertainment - yes, even BEETH-



The YOUNG RASCALS

OVEN's 5th (if that's your scene) - takes you up and out of yourself and lets you forget your problems and just dig it for a while...then for you it's psychedelic!

The RASCALS have that effect on me...and they are not a "psychedelic group." Also the WHO..they put such a blast of power across to the audience that it does blow your mind, and they were around LONG before this latest fad. And fad it is! All the groups in England who are being told that they are psychedelic are denying it profusely! "When you rise with a fad, you fall with it!" is a typical quote heard today!

PSYCHEDELIC- GROUPS THAT AREN'T

The MISUNDERSTOOD - a five-string group from California - are one of the bands that might well suffer by this fad.

"We came over about seven months ago now. Back home nobody understood us, or our scene, so we thought, "England's the place," and here we are. Things were very grim to begin with and one went back home, but we found a new guitarist TONY HILL, from South Shields, who fits in with us completely. The

first thing you must say is that we are NOT a psychedelic group! We are just trying to go beyond sounds, to present an exciting, visual act. We are giving them a flying carpet, a vehicle to leave this dimension. Our music..if it has to be defined.. is 'Love Music'," steel guitar player GLENN CAMPBELL went on.

"Love music is awareness - and when awareness is total, then man-made emotions like hate, fear and envy are



abolished, and what is left is love - which is the truth of life." At one point in the course of the evening GLENN produced a "mini" steel guitar..

"This is the smallest kind. On stage I use the biggest - 16 strings and foot pedals,

with this fitted on top - 24 strings in all."

Judging from our conversation and the demos I heard, once the hustles of work permits, etc. are sorted out, there will be nothing stopping them from exploding on the English scene.

THE MOVE MAKE IT MOVE



The MOVE are another group on the current scene who claim that they are not psychedelic...

"It's all a load of rubbish!" was one comment I heard in their dressing-room.

The five, from Birmingham, have been building up a huge following on the club circuit...but they were in no rush to get a record out. "I didn't want them to go to the first company that offered - we wanted to wait until things were just right, so that our first record would be a hit!" said manager TONY SECUNDA. And their nine months of turning down offers from all the major record companies (including two American ones) have certainly paid off! Their first record, "Night Of Fear" on the new DERAM label, did very well and has gone far to establish them more firmly with their fans!

As well as sounds, the MOVE incorporate into their act minor explosions behind their amps that are operated electrically so that the flashes come right on cue. And (when technically possible) a film projector is set up; unfortunately,

the five times I've seen them it hasn't been operating, so I am not sure what happens! As well as this, they have stroboscopes (flashing, hard white lights) and a light machine. A friend of the group's manager's called Adam (I couldn't discover his surname - it's that type of scene!) has invented the first-ever Light Machine, which plugs into the amps and, pulsing with the music, throws weird patterns up onto the boys' faces and the backcloth.

But the climax of the act is easily the last number "Watch Your Step." Halfway through it CARL - lead singer - produces an axe and destroys a TV set, accompanied by weird guitar sounds from ACE, TREV and ROY, whilst BEV goes frantic on his drums! Of course, explosions and flares are still all happening and everything gets VERY smoky! Sounds corny - but it is rather frightening, and the audience certainly doesn't think it's phony...they back away remarkably quickly! CARL's act of "destruction" is not "choreographed"...he

really does go rather wild.

Then, with amps and guitars still vibrating, the boys just walk off stage...

No artist, in his right mind, would try and follow THE MOVE!

The third "We are not psychedelic" group is the PINK FLOYD. They consist of two students of architecture, bass guitarist ROGER WATERS and drummer NICHOLAS MASON; SYD BARRET, lead guitarist and writer for the group (he is an art student); and RICHARD WRIGHT on organ (he was a student of architecture, but is now studying music, and he writes some of their numbers as well as SYD). The FLOYD are unusual in that they are still only semi-pro. But even so they have built up quite a considerable following. Ex-YARDBIRD PAUL SAMWELL-SMITH and PETER ASHER are going to record them. (A lot of people on the scene have remarked that they have never seen PETER so enthusiastic about anything before as he is about the FLOYD's potential!)

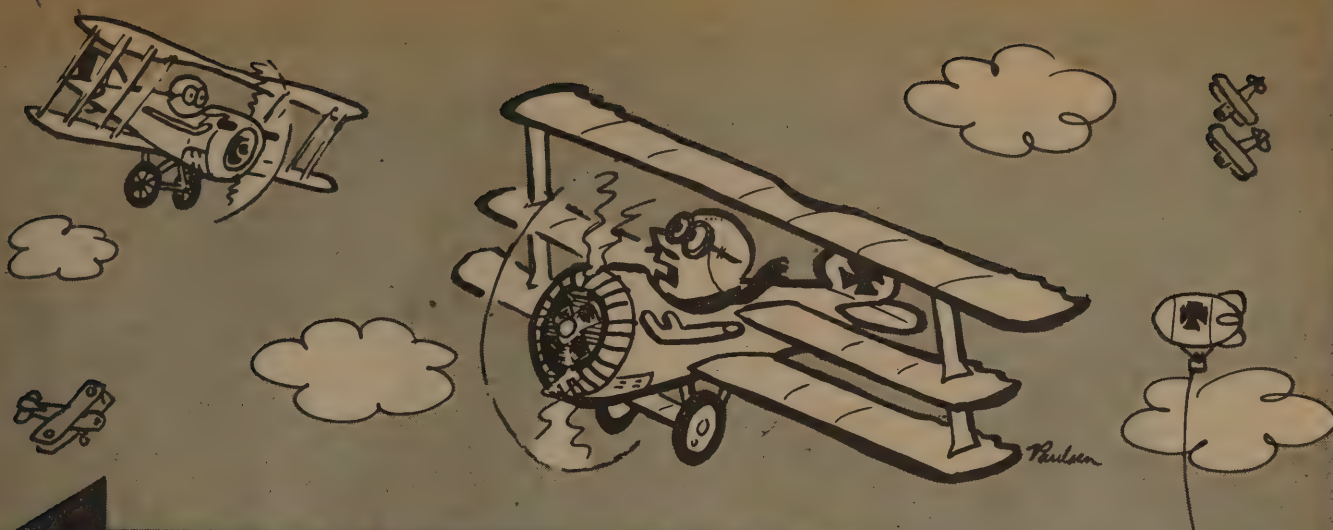
The other "different" thing about

them is their lighting. As well as all the normal equipment, they carry 12 mini-spots, 3 projectors, a large white backcloth (to hang behind them on stage) and a selection of paints and chemicals around with them! And WOW! When it's all together, they manage to have the most weird patterns swirling on their bodies and the backcloth. I went down to catch their act last night, and got so hung up on the patterns that I came out feeling warm and happy, at 11:00 p.m., into the rain and slush that was London that night!

Musically, they didn't turn me on - the patterns were warm and beautiful, their music rather hard and cynical - and with the weird lighting no faces could be seen properly and no personalities came across to tie it all together. But, as people whom I respect in the business are raving about them and saying that they'll happen, they deserve a mention! And it was such a draggy, atmosphereless place where I saw them...I'll reserve a full judgment until I've seen them again...I'll let you know...

A funny-looking dog with a big black nose joins the select few comic-strip characters that have been immortalized in song. There were "Alley Oop", "Charlie Brown", "Barney Google," and now Snoopy. The Royal Guardsmen's "Snoopy Vs. The Red Baron" was one of the fastest rising records of 1966. Let's meet the group:





Meet the ROYAL GUARDSMEN

Chris Nunley, the lead singer, is 20 and lives in Oklawaha, Florida. He is a junior at the University of Florida, majoring in business administration. He played drums in his high school band and was on the football team. His hobby, like that of all good Floridians, is water skiing. In addition to singing lead, he also plays the different percussive instruments.

Tom Richards lives in Ocala, Florida and attends high school there. He is 17 and plays trombone in the school band. He has been playing the guitar for the past two years, although he has never had a guitar lesson in his life. He loves fishing and boating. In addition to playing the guitar, he sings harmony.

John Burdett also lives in Ocala, Florida and attends Ocala High School. He, too, is 17 years of age. His hobbies are gymnastics and archery. In the group he plays drums; he also has never had lessons but plays with a natural feel.

Bill Taylor lives in Belleview, Florida and attends Lake Weir High School. Another 17-year-old, he is a member of the school drama club and plays in the high school band. His hobbies are water skiing and fishing. Bill plays the organ in the group. He has been playing the piano since third grade. However, he switched to the organ when he joined the Royal Guardsmen.

Barry Winslow lives in Ocala, Florida and attends the Golden Hills Academy. He is 19 years of age and is looking forward to going to college next year. He has always been interested in sports-

car racing; and, after the first of the year, when old enough, he intends to buy his first sports car. However, sports-car racing will only be his hobby, whilst singing will be his life. In the group he plays rhythm guitar and is one of the lead singers of the group. He has a natural talent, since Barry has never taken a guitar lesson and has only been playing for one year.

Bill Balogh lives in Ocala, Florida and attends Central Florida Jr. College. He is 19 years old and is taking a liberal arts course. He spends a lot of his free time trying to lick the game of golf. He plays the bass, and like some of the other boys, has never taken lessons but plays with a natural feeling.

The group grew out of a friendship between John Burdett and Bill Balogh. They were formerly members of a group called the Posemen and decided they wanted to go on their own. Barry Winslow was the first to join. The three of them quickly realized that a combination such as theirs needed additional talent. The most pressing need was a lead guitarist; so they included their friend Tom Richards, who filled the bill very well. When the organist they had chosen joined the Navy, Bill Taylor was included. Chris Nunley shortly joined the group as one of the lead singers.

A good deal of work followed. Everybody had a wonderful time except the neighbors. On nice days they rehearsed on the patio of Tom's house; and when it was cold or wet, they moved into the garage. Although the neighbors never actually threw stones, at times they must have been tempted. However, the

group progressed and they came to the attention of their producer, Phil Gernhard, who began to work with them and train them. Shortly afterwards, their first record, "Baby, Let's Wait," was released by Laurie Records. Although the record was not a hit, it nevertheless convinced everyone that The Royal Guardsmen were going to "make it" in the recording field.

Their second record, "Snoopy Vs. The Red Baron," was, of course, one of the biggest smashes of 1966 - and still going very strongly.

The boys plan to make show business their career. For the immediate future, they plan to continue their education and professional training.

Since the boys are very versatile and play many different instruments, they enjoy switching instruments. This versatility grew out of necessity. In the old days when they couldn't afford to buy instruments, they had to improvise by playing each other's instruments and sundry other things, like garbage pails, boxes, bird cages, washboards, combs with tissue paper, etc.

When the pressure starts building up before a recording session or a personal appearance, Billy, the comedian, will always come up with a joke to ease tension. This works both way, however, and Billy has to check his bed at night when they are on the road to find out if his pajamas have been tied in knots or his bed has been short-sheeted. A fine all-American group.

The group is looking forward to a world tour since "Snoopy Vs. The Red Baron" most certainly looks like it will be an international hit. However, that is for the future, and they are certainly going to be more than busy for the present. □



4 SIDES OF THE 4 SEASONS

FRANKIE VALLI: I've wanted to be a singer ever since I can remember. When I was young I couldn't afford singing lessons, so I taught myself.

About two years ago I finally went to a vocal coach because I felt that there were things I was doing wrong. I sang for him and he told me that I shouldn't take lessons.

"Why do you want to take singing lessons?" he asked me. "If I teach you to sing the legitimate way, it'll change your whole style. You'll sound like the fifty other guys I teach."

When the other guys in the group found out I was thinking of singing lessons, they almost killed me.

I think studying is good up to a certain point. No one can teach you how to play; it's something you have to feel.

Frank Sinatra studied with Quinlan for a very short time. Most people thought that if you wanted to sing like Sinatra you had to study with Quinlan. But I don't believe it.

Each singer acquires his own characteristics, according to what he feels is right for himself.

Pop music is the only business I know of that someone can get into with no investment, except the time and hard work it takes to be successful.

TOMMY DEVITO: When I was younger I had a godfather who wanted me to have guitar lessons. He sent me to a great professor, a very good teacher. I went to his house for my first lesson and he started showing me how to play the guitar. But he didn't have a guitar pick in his hand.

When I went home I told my godfather, "This guy doesn't know what he's doing! He didn't even use a pick!"

Later I found out the teacher was a great Flamenco guitarist. At the time I thought all guitar players used a pick because that was what I'd seen in a dollar teach-yourself-to-play-the-guitar book.

That dollar guitar book, plus a lot of hours practicing, was the best investment I ever made.

JOE LONG: Before I joined the Four Seasons I was on the road with a nightclub act. Generally, we were away from home for four to six months. With the Seasons, we're in and out more often.

It's much more exciting for me because I'm seeing more places than ever before. And audiences are different. I used to work in small clubs and lounges. Now we're playing for five, six or eight thousand people at a time. It's quite a new scene for me and I love it.

BOB GAUDIO: I don't think there's any formula for a Four Seasons hit. I've written many of our songs and I'd say they fit us better than other group because of Frankie's vocal range. He can sing close to three and a half octaves.

Sometimes I sit down and write a song because we have to record something the next day. Other times, ideas just hit me. For example, "Rag Doll" started with just a title and I wrote a song around it. "Big Girls Don't Cry" came from a line I heard someone say on a late, late movie on television.

Usually I work with the arranger, and the guys in the group and our producer Bob Crewe. We try out every possible idea to make sure we have the best one. We spend three or four days on one song.

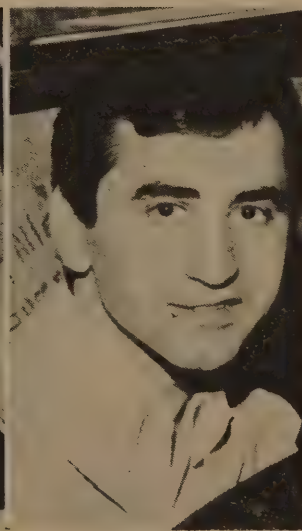
We just do what we like, and, fortunately, the public seems to like it, too. □



FRANK



TOMMY



JOE



BOB

The BEACH BOYS cause Good Vibrations in ENGLAND!

Part II
by Keith Altham



On their last day in The Beach Boy dressing room at Hammersmith Odeon, bearded Mike Love was lying prone across the middle of the floor. His right leg was propped up against the dressing room table and his eyes were tightly closed as he repeated softly to himself - "I am co-operating - I am co-operating!"

Peter Whitehead, making his second film for BBC-1's "Top Of The Pops," collapsed into a chair and aimed his cine-camera at Mike, saying soothingly, "Now I don't want anything posed - just try to imagine I'm not here."

Mike opened one eye - "That's going to be pretty difficult," he said. "Y'see, you're sitting all over my ????!!**! stage clothes!"

Dennis Wilson was zipping up his mustard-colored suede boots in an attempt to get out but was in a typically warm, friendly mood.

"I just love people," he said (he says it quite often). "We're delighted to be No. 1 on the British charts. I don't understand why everyone keeps on about 'Good Vibrations' being complicated, though.

"I don't call it complicated - I call it fun. We just want people to have a good time - we're recording music to make people happy.

"People seem to have got hung up on this fusion of classical and pop music. Really, our ideas are very simple. I remember Brian once listening to Beethoven's Symphony No. 4 and looking up afterwards, he said: 'You know, I've just realized I'm a musical midget.'.....You must excuse me, now, I have a Rolls Royce to catch."

The Rolls belonged to Andrew Oldham, of course, and ever since spotting it outside the Press reception at EMI Manchester Square, Dennis has been attempting to buy one.

Mike Love had struggled into a vertical position, found that small chimney, which he is disposed to call a pipe, and with a full head of steam was attempting to look in six directions at once for photographs.

He spoke to me about their experiences on the European half of the tour and the more recent trip to the North of England.

"Germany was fantastic," recalled Mike. "They really believe in security precautions out there. When we arrived at the airport, there were about 300 police to meet us - we just walked into the lobby, threw up our hands and surrendered. The people were real nice."

There are few things guaranteed to move Dennis Wilson in a physical sense, but one of them is Dick Duryea - a kind of human reactor on two legs, and when he goes "live," look out!

Dick with a hustle on sounds like his famous actor father, Dan Duryea, heading up a wagon train in a hurry. "Wow - when Dick gets bugged, he really frightens me," Dennis told me once, he "really blows up."

Mike found it difficult to account for his movements in the North but seemed to remember Manchester.

"I walked about the town in the pouring rain in my moccasins," said Mike, "Herman and Freddy came with us, and Lulu and we toured a few clubs."

Dennis returned at this point, complaining bitterly, "That nasty Andrew Oldham locked me in his car and forced me to drink whiskey," but he was smiling when he said it.

He sat quietly in a corner listening to the hubbub of conversation, and every now and then would scream, "Shut-up!" at the top of his voice, because it was what everyone else wanted to do and hadn't got the nerve, and it made him feel better.

Derek Taylor says that "Dennis is going through a thing rather like George Harrison did," which is interesting, if not crystal clear.



Cathy McGowan, Keith Moon & Bruce on R.S.G.

Al Jardine came bustling into the room looking for sandwiches and paused to survey his blond thatch in the mirror - he extracted a strand of hair and surveyed it despondently. I volunteered the consoling premise that all intelligent men eventually went bald.

"I'd rather be stupid, have hair and earn money," replied the astute Mr. Jardine.

Bruce Johnston was engaged in conversation with a woman journalist who wanted him to say how much he liked English girls and their fashion.

"Sure, I love English girls - they look real nice but I've got a Swedish girl with me." Which rather wrapped up that angle.

I learned from Mike Love that the next Beach Boys film being sent from the States for showing on British TV is all about a fire engine. The boys are shown in the station, asleep in beds. A bell rings and Brian Wilson slides up the fire pole.

The following shots show the Beach Boys tearing along the street to jump on the already rolling engine and the result, I am informed, is a riot.

Someone yelled, "Beach Boys on stage," and the well-known thermonuclear pile, Dick Duryea, went "live" and did a quick "head 'em up - move 'em out!"

The Beach Boys filed out with Peter Whitehead wedged in the middle with his whirring machine, to face their last audience on this tour.

Before departing for a final, now almost traditional end-of-tour party at the London China Garden, Mike informed me they hoped to be back in the spring. As people and artists they will be most welcome. □



The Fall of

by Jim Delehan

"I will top any price for these records, cash on delivery—45 RPM only: 'Darling, I'm Sorry' by The Ambassadors — \$250.00. 'My Gal' — The Moonglows — Chance label — \$100.00. 'My Baby's Gone' — The 5 Thrills—Parrot—\$100.00."

These records, recorded in the early 1950's, are already collectors' items, and there are hundreds more for which a growing throng of misty-eyed, singing group addicts will pay unbelievable prices. But, before you begin sifting through your collection in search of authentic golden oldies, let's retrace the steps that led to the fall of that important male-dominated era of popular music.

One of the characteristics of those old records was undoubtedly their simplicity. Production, as we know it today, was nonexistent. Whoever was in control only worried about starting and stopping the tape and maintaining the balance as best as he could.

But the poor production wasn't as big a drawback as the music itself, which had degenerated into "teen-aged queen" lyrics, one record after the other, and the three and four-chord pro-

gressions were milked dry. All of the melodies began sounding exactly alike. Uptempo songs were merely speeded-up versions of ballads and vice versa.

Two of many examples are "Tear-drops", a 1957 ballad by Lee Andrews and the Hearts, which had soft "ooooo" background harmony, and "Book Of Love", a 1958 uptempo tune by the Monotones, who sang "doo wappa doo" background harmony to emphasize the beat. (*See Editor's Note)

Lyrics, of course, were in the same sad state. The Coasters is the only group I can think of that sang witty lyrics, thanks to Leiber and Stoller. Practically everything else went something like this ditty from 1955.... "Oh honey, my little honey, bless your heart, my honey that I love so well. Oh, I've been true, sweetheart, to you, to my honey that I love so well." A song couldn't be a hit unless it had a variation of these phrases: "You were sixteen, the sweetest teenaged queen I've ever seen" or "You're so fine, please be mine," and we can't forget "Looked so neat walkin' down the street" and "Let's go steady cause I'm ready." The most popular subject was undoubtedly girl friends; the songs eulogized kissing them, breaking up, going back, holding them, dancing with them. Romance was



THE MOONGLOWS

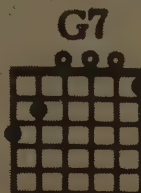
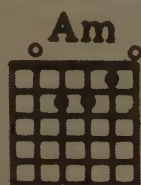
"from the corner candy store to the chapel on the hill" sort of thing and true love was found in "the way you hold my hand and the way you comb your hair." Another wonderful true love image was "making love by juke box light."

Around 1956, the music slowly progressed to a point where it was simple enough for anyone to perform it, and anyone did. Talent and originality were lost in the skuffle to produce quantity. Kids hanging around on street corners had overnight million-sellers. Greasy Joe got his buddies together and they practiced a song he wrote about his girl. They'd practice after school, every night and even in school, perfecting their close harmony in the high school men's room. Maybe they got twenty bucks apiece from a record company with a name like Crustation, and the next day their song "Emaretta" was on the local charts. Greasy Joe and the Roll Collars were hanging around the corner again one month later discussing whether or not James Dean busted his fist in "Rebel Without A Cause."

The record companies were banking on monotony and it worked right up to the late 1950's when the singing

* Harvey Fuqua, a member of the now defunct Moonglows (presently working with Motown records in their artist development department) recalls the standard chord patterns of the good old days.... "They were ridiculous then. The most popular was the one, four, five in the blues. C to F to G, and back to C. Twelve-bar blues things. Then there was one like in "I Want Candy" ...C to A minor, D minor to G 7th. or C to A minor and F to G 7th., one or the other. It's about the same now, but with modern music. I wouldn't do it that way now. The song would have to have a very beautiful melody for me to stay with those basic chords."

A good blues artist will find an infinite number of ways to use those same chords, but it would seem the groups used up every possible melody that could be invented within that structure.



the Singing Group Era



RAY CHARLES



IVORY JOE HUNTER

group era simply went sterile. But why? Tasteless lyrics and no-talent singing were the obvious reasons but there was more to it than that.

In production, for instance, great strides have been made through the years. You really can't understand Brian Wilson and the Beach Boys working on "Good Vibrations" for six or seven months until you discover what production or lack of production was like in the past.

Tommy Dowd, now an engineer for Atlantic Records, was recording the Ravens, a grand-daddy of the singing group era, in the late 1940's and early 50's. Tom recorded them with a four-piece combo for rhythm accompaniment. The instruments could barely be heard on the record because the most important feature was the singing group and the lead singer. There was no music trickery or color. The success of the record depended on the Ravens' interpretative power. The music was simply there to accompany and not impede. From 1952 to 1956, Tom was recording the Clovers and the Drifters with the same methods.

In 1956, Tom also had a hand in developing the Coasters, formerly the Robins, from California. Considering the material Atlantic was working with up to that point, the Coasters were a radically different kind of group from the Drifters or the Clovers, who depended solely on interpreting blues material. The Coasters were inventions of Jerry Leiber and Mike Stoiler, probably the first image makers in the business.

They wrote music specifically for each member of the Coasters and taught each one the way to sing his part. Then they went into the studio and molded a perfect record by explaining what they wanted to the engineer. Even on a scratch 78 r.p.m. record, the Coasters sound comes through just as crisp as a modern Beatle or Beach Boys record. Just compare "Steamboat" (1955) by the Clovers to "Down In Mexico" (1956) by the Coasters. They're both beautiful records, but the Coasters' is much more modern, any way you look at it - from concept, harmony, instrumentation or clarity of sound.

Another important step forward in production was Atlantic's work with Ray Charles. Even though Ray was considered a soloist, there were the Ray-



THE DRIFTERS



THE COASTERS AND MIKE STOLLER

ettes and his eleven-piece band to be reckoned with on recordings. At that same time, 1956 and 1957, Atlantic applied their improvements to Ivory Joe Hunter, Ruth Brown and Clyde McPhatter.

Atlantic took McPhatter out of the Drifters and produced him as a single. As opposed to little combo records, they employed fourteen strings, eight reeds,

five brass and five rhythm. Clyde's "There Goes My Baby" was the first time strings and elaborate percussion were used in R&B and must be considered a major step forward in the area of production.

But the improvements were spotty and happened only with the record companies that could afford it. The sterile group sound is one of the reasons larger

and better production was required. Recording techniques had changed so much that "sounds" were beginning to have more of an affect in establishing the amount of contrast that contributed to the feeling of a record. Up to the point of improved production, Atlantic, and all the other record companies involved with R&B groups, were making records the same old way. The "sound" things snuck up and stole the show.

But what stole the show was just as sterile as the gross groups. I'm speaking of things like Frankie Laine's "Mule Train", Tony Bennett, Patti Page, Rosemary Clooney and Guy Mitchell's "On Top Of Old Smokey," produced by Mitch Miller. Yes, dear reader, they were the sound things that stole the show and they would also have to be considered group records. They weren't the emotional impact records that the R&B companies were still depending on. They had definition and color going through them with different instrumentation, echo effects, double tracking, so the same singer would be singing a duet with himself.

Now that the public's ears were opened to these new sounds, an attempt was made to win the audience back. The R&B companies picked competing methods apart and applied them to what they already had. Thus, Clyde McPhatter with strings.

The Drifters was the last group from that era to have a hit record with new production techniques. "Under The Boardwalk" in 1964 finished them as a recording group and also closed the chapter of the 1950's singing groups.

Although the older records are worth something to collectors and many of the groups' singing techniques are used today, that era of simplicity will never be revived again. □



MUSIC SPOTLIGHT



Jim Reeves



John Handy



Fats Domino



Dionne Warwick



Mick Jagger



Howdy Doody

Have you noticed all the Latin records sneaking up the charts lately? It's a spicy addition to the exciting variety of sounds already here. In the January 1966 H.P., we predicted Bach string quartet music would be used. It's all over the place now. In the March '67 H.P., we mentioned that it would be exciting to hear the Byrds and the Dizzy Gillespie band jam together. Would you believe it happened? Well, would you believe Dizzy jammed with Jefferson Airplane at Basin Street West in January? We heard a rumor that Senator Everett Dirksen uses a fuzz box on his voice. Fats Domino made his first tour of England recently. Eric Burdon and his new Animals will tour the U.S. February through April. They'll headline a blues festival in Chicago March 10 and 11. Was it really bad weather conditions over New Year holidays that cancelled a show featuring the Yardbirds and Question Mark & The Mysterians? Donovan wrote a ballet called "Golden Apples." It was done by a ballerina to Donovan's accompaniment on January 15 in England. If you buy the new Stones record, "Let's Spend The Night Together," through the mail, have it delivered in a plain wrapper. Can you guess what England's biggest record of the year was? "Distant Drums" by Jim Reeves. Julian Bream does it again with a masterful classical guitar album on RCA Victor, "Bach-lute Suites." Best records this month are Jefferson Airplane's "My Best Friend" and Rolling Stones' "Ruby Tuesday." Yech award goes to "Snoopy Vs. The Red Baron" for selling too many copies. "Another Night" is a terrible song for Dionne Warwick. If you don't understand "new thing" jazz, or don't like it, buy "John Handy Live At The Monterey Jazz Festival" on Columbia for a fresh breath of air. Handy puts it all into proper perspective. It will also knock your head off. Mitch Ryder and Gabby Hayes combine on a new single "Come Back Sorrento Got My Mojo Workin'." The record was announced at a Hayes' fan club meeting where president Ryder presented Gabby with a "jumpin' pole cat award." All those interested in reviving the Howdy Doody show on TV, please write to us, so we can start a petition. And if you have any fond memories of Howdy, let us know them, too, so we can print some here. Remember the plot to cut Mr. Bluster's strings? By the way, Banana Louie reminds us of Frank Zappa of the Mothers. Don't smoke, friends, unless you're on fire. □



The JEFFERSON AIRPLANE

WE READ YOUR MAIL
(Continued from Page 7)

Dear Editor:

I would really like to write you a letter 400 pages long, in praise of your magazine. Unfortunately I don't have the time, so this will have to do. In a back issue of H.P., there was an article with the Byrds about the new awareness being found in today's teenagers for music. In it you mentioned many people who were given credit for this new awareness. The only thing you left out in your discussion was your own magazine. It has been a prime source of my own and a lot of other people's musical information. If it had not been for H.P., I would never have known about the best radio station in the world, WBAI in New York. WBAI plays anything almost and has never banned too much of anything. If it had not been for H.P., I would have never come to know my own people's music, I mean R&B music. I probably would have thought soul began and ended with the Supremes. I would have never learned about such wonderful artists as the Paul Butterfield Blues Band, the Blues Project, Muddy Waters and hundreds of others. Finally I would have never been exposed to the letters of your intelligent readers who feel deeply about music. Your magazine is the link between the performer and the fan.

I feel so happy each month when I get H.P. that I wish it could be published 365 days a year. In a leap year 366 days.

Valerie Matthews
517 Crown St.
Brooklyn, New York

Dear Editor:

I hate you. You think you know it all, don't you? Well, I tell you: you know as much as a mule. I mean every word of it too. To think that anyone would put, that the Dave Clark Five have had it. I'll sure advise all my friends that all you put down is all lies.

Yours hatefully,
A DC 5 Fan
Marion, S.C.

Dear Editor:

I am writing this early in the morning without my contacts in (a rare and excrucia-

ting process) in order to tell you that my first year of reading your magazine has been comparable for me to discovering and exploring a vast grotesque flower (a compliment, believe it).

Now that I've got that out of my system, I shall reveal my true purpose. I am writing you to beg (a thing I seldom indulge in) for more, more (greed comes with knowledge) articles on the Blues Magoos. This is the group whose psychedelic sounds first drove me to sever their articles from my hallowed Hit Parader issues. We (my sister and I) have seen them constantly while they were playing at Detroit's Chessmate coffee-house. Their music soars and the group's empathy is among the highest. Their single, "We Ain't Got Nothin' Yet", soared too - to the top of the charts here.

They are beauty boys: Ronnie - an alley-oo-type comic strip character-makes absurd faces while he's playing, Ralph, a cut-up flirt in red, white and blue, warm easy smile, Geoff - beautiful, blonde, sensitive - perfectionist drummer, Mike - eyes flashing, lord of his guitar, John Philip Sousa jacket, and Peppy - soul singer, "Willie-Boy", wit, heart-breaker, ancient black velvet vest, scattered with red roses - we're insane for them, doubtless.

(I do get carried away), also please continue your Spoonful, Kweskin, Butterfield, Van Ronk, and early blues jigs. This may be a strange request, but, any possibility of some write-ups on the great silent and early - talkie film idols? Chief among these - Lillian Gish, John Barrymore, Mae Marsh, Douglas Fairbanks, Lon Chaney, Rudy Valentino, Laurel and Hardy and Al Jolson too. What-say?

Sincerely,
Cheryl Groome
18329 Norwich Rd.
Detroit, Mich. (48152)

Dear Editor:

First of all, I want to congratulate you for the wonderful job that you've been doing in your magazine, and I want to tell you that I'm 100% satisfied for having subscribed to Hit Parader. It keeps me up to date on all the changes that pop music and music in general is going through. I think your magazine is just great.

I'm just reading your March

issue and specially the first part of "The Scene" called my attention (exploding the jazz rock myth). I think that the item was very well exposed and developed but, I'd like to ask you one or two questions. Have you listened to Bob Dylan's "Blonde On Blonde"? and if so, isn't Bob Dylan or the musicians that worked with him on that album worthy of being mentioned on the jazz-blues matter?

Finally I'm giving my full address in this letter so (if you publish it, of course) anybody who'd like to interchange books about Poetry or Philosophy could write me. I'll be glad to correspond with them.

Keep on the same hack.

Truly yours,
Francisco Toscano
Coatzacoaleos, Ver., Mexico

Dear Editor:

In your February issue a girl named Cathy Jones wrote to you and said your magazine stunk. Well I agree with her. How could you write such garbage about the Rolling Stones? They are the greatest group ever. And as for the trash about the Stones hating their fans, you're crazy! The Beatles have got to go. Everyone's making a big issue about John's hair. He's ugly anyhow. All I want to say is either write true things about the Stones or give up writing.

Judy Rumble
31 Greenock Ave.
Scarborough, Ont., Canada

Dear Editor:

You are the most stupid asses I have ever seen in my life. How can you say in your February issue that you can't see how anyone like Question Mark and the Mysterians could get famous without any talent. Also in your stupid Music Spotlight you said their record "96 Tears" deserved the yech award. Have you ever even heard the record? Just because it doesn't have anything dirty in it, doesn't mean it isn't any good. You don't know talent when you hear it. You're probably all a bunch of deaf fools. I'm not going to sign my name because I don't want to be embarrassed by saying I read your asinine magazine.

A Hit Parader Hater,
Media, Pa.

We think you didn't sign your name because you can't spell it. We hereby say in our May issue that "96 Tears" is still a crummy record.

Dear Editor:

Yours is about the only magazine I can buy that doesn't contain a 3-page fold-out on Mick Jagger's left pinkie or a 15-page spread on "How To Brush Your Teeth Like Bob Dylan Does". It's great to be able to pick up a magazine that really says something. Thanks to you I found out about the Blues Project, the Jim Kweskin Jug Band and many, many others. You're always way ahead of the "teeny bopper mags."

Keep up on the out of sight articles on my faves - The Spoonful, Byrds, Blues Project, and, of course, the immortal Beatles. Regardless of what people like Peter Percevez say, the Beatles have done more for music than any other person or persons alive.

And lastly, for those of you who haven't yet, pick up a couple of the Lovin' Spoonful LPs. I think that no matter what kind of music you like, you'll go for their "Good Time Music." Zal Yanovsky forever!

K.C.
Redondo Beach, Calif.

Dear Editor:

Thank you, thank you, thank you!!!! for the article on Lothar and the Hand People. I think they are the greatest group ever.

Everybody in Denver and I watched them progress for the last two years and they were the best when they played at the Spoonful concert (the last time they played in Denver). It was sad when they left but they are going to be famous and they deserve it. They're fabulous.

I'm so glad that they're in your magazine.

A letter from Larry Burge in the February copy said that the Yardbirds music is unequalled. Well, I love the Yardbirds too but the Hand People have the newest and weirdest sound yet.

I wish them all the luck possible and hope to see more of them soon.

Thank you,
Angela Barsotti
5430 So. King St.
Littleton, Colo.

Dear Editor:

I've been reading Hit Parader for a year, and I've found that in every single issue at least two people have written in the section "We Read Your Mail" to say how great their favorite group is, and how lousy any opposing group is. They love the Animals, they contend that Eric Burdon is the greatest blues singer in the world, so consequently the Beatles stink. If they dig the Spoonful, then James Brown is trash, if they're fans of the Hollies, Mick Jagger can't sing, and it goes on and on until the whole thing gets ridiculous. Actually, it's ridiculous to begin with because what the people who are writing these letters don't realize is that it's impossible to compare the groups. Each group has to be judged individually; each has a sound, an essence which cannot be compared. Would it be fair to compare Ian Whitcomb to Otis Redding? No, and the reason lies in the fact that Otis Redding's bag is R&B and Ian sings Ragtime. The two fields couldn't be farther apart, but both Otis and Ian have a great following of fans. And this brings us to the realization that each fan is an individual, each has his own tastes and what may sound groovy to you, may be noise to someone else, and vice versa. But it doesn't mean one of you has lousy taste, that one group is good and one is bad, it's just that your tastes run in different channels. If everybody had identical tastes, there'd inevitably be only one group in the world. And that's why there's a wide variety of performers, because of the variety of tastes. If you don't like a certain group, don't knock them because the only contention anyone has the right to make is that they dislike them, and nothing more.

Yours truly,

Debra J. Hollier

7922 Stewart & Gray # 10
Downey, Calif.

Dear Editor:

I agree that HP is tenderness in absolution. I would just like to say something that has bothered me, "Why is it that so often groups with little or limited talent can cut all the records and own the finest equipment?"

Even the Monkees, although they do have talent - which is obvious were screened to become a group. What

a chintz. They were picked to make millions - what more could you ask for - a TV show, publicity? Not too much. One of the best writers in the business, they don't write their own songs. Another thing, I know for a fact that they wear wigs and Davy said that he wouldn't be "caught dead" in long hair. Yet are they the rage? Not too much.

So here sits a group in Northern Minnesota formed two months, already a sound that is talked about. Maybe they don't have a tremendous amount of experience but, they write their own songs which with proper instrumentation and a promoter would skyride. The lead singer can turn out blues, happy time, depression, love, you name it. But, they will flourish - yes the Movement Solarian will lead and thrill many in the Northwest, but, because of lack of money, talent scouts, recording companies nearby, they will die of starvation. But "the sunny revolution" is only a small remote, absolute band in a cruel competitive commercial market with too little time for talent without money.

But, this letter will probably reach the round file and be destroyed by the men in their brushes and little white suits and all will be forgotten, because millions of greedy, or insincere groups want a piece of the scene, but, not for the enchantment of dedication or the contribution to the times always in need of worthwhile contributions.

Well, you don't need to print this - for it is an obituary - if you can stand funerals - take a detour - Minnesota really is part of the United States and the people actually have seen color television and driven Cougars. At least, we won't need to hire a singer for the funeral.

Kathei Protz

Thief River Falls, Minn

Dear Editor:

I read Hit Parader every month and I think it's a groovy mag! I just finished reading your January issue and I thought it was great... for the four page layout on Gary Lewis and his static Playboys.

In my estimation, Mr. Lewis is both untalented and a nothing personality. He sounds as though he sings into a bucket and puts on no good show at all. Any

person could make it in show biz if his father was a well-know personality in the entertainment world such as is Gary's.

Another adverse personality is Peter Noone...better known as Herman. In most mags I've read there is always a story about a special person and that person is most always Herman. In my opinion, Herman steals all the credit of the group. What about the rest of the group? Where would Herman be without them? I've read so little about the other four that I scarcely know their names. Herman sings like a girl and my four-year-old sister could put on a better show than he does. My favorite group is the fabulous, talented Rolling Stones...In my estimation, Keith Richard is the best guitarist in the biz. I think that Charlie, Bill and Brian are more talented than any drummer, bass player or rhythm guitar player in the world of today's music.

I have seen the Stones perform, and the rest of the group must give Mick Jagger at least one half of the stage because of his great dancing performance. Mick is also a fantastic singer, but unlike Herman and Gary, the other four are given an equal chance to take the spotlight. This to me is the mark of a star.

Incidentally, that four page layout on the Playboys (Jan. '67) could have been an interesting Stones article!

So keep writing your groovy articles on the Stones and, Stones fans, like myself, will keep buying the great Hit Parader!!!!

A devoted Rolling Stones fan,

Kevin Sysyn

Pleasant St.

Antrim, N.H.

Editor:

I was just reading your "We Read Your Mail" article (Dec., '66) and I just thought that I would put these Beatle and Animal fans straight. In the first place, you don't say which one is better. The reason for this is we have the three best groups - Yardbirds, Beatles, Animals - for their own type of music. Each group's music is so drastically different from the others, no one should try to say which of the three is best. Come on kids, that's like saying a certain baseball team is better than a certain football team.

Now while I am at it, I guess that I will throw in my personal opinion about

these three groups. First I will talk about my field "drumming" - as far as variation goes, Ringo Starr wins it, anyone who can come up with as many new beats as he has must be complimented. As far as speed, Jim McCarty wins it along with the control aspect.

The best lead guitar, in my opinion, is Jeff Beck. I think that anyone who has watched him play would agree with me.

As far as the vocal group as a whole, I believe that it is a toss up between the Yardbirds and Beatles.

As for the best lead singer, Eric Burdon is undoubtedly the best in the business for voice control and feeling. Keith Relf is a master showman, in the way that he holds the audience, literally in the palm of his hand. Not to mention the fact that he is outstanding on the harmonica.

I always use one rule of thumb, don't criticize anyone on what they do, unless you can do better.

Ronald Shepard

Oklahoma City, Okla.

Dear Editor:

Your articles on the world's top group (the Beatles, who else?) are groovy.

A few individuals say that the Beatles talent is slipping. These are obviously persons who are too shallow to comprehend their latest songs.

When the Beatles perform, they put their hearts and souls into it and this shows through in the way they project themselves.

This is much more impressive than the way Fat-lips Jagger and his mummified Stones "perform."

Jagger (more than the other Stones) concentrates so much on trying to be sexy that he forgets about his music. Or maybe that's the best he can do.

I'm not sure who he should be shaking up, the boys or girls.

A Beatle fan,
Long Beach, Calif.

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•ALL

(As recorded by James Darren/
Warner Bros.)

RAYMOND JESSEL
MARIAN GRUDEFF
NINO OLIVIERO

All the words I can recall
Could never capture all the loveliness
of you

All the phrases I might sigh
Could never tell you why
I want so much to hold you and enfold you
All your love bring to me, come to me
Cling to me

And I promise you that all my life I'll
give my all
No task will be too small and nothing
be above me
If you love me.

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•IT'S A HAPPENING THING

(As recorded by the Peanut Butter
Conspiracy/Columbia)

ALAN BRACKETT

Love is the grooviest thing

Up till now in the world

It's a happening thing

This love that flows within the

heart of me

It's a happening thing

The world and you became a part of me.

Tell me you love me

I will understand

Tell me you need me

Take me by the hand

This is the first time

I have felt this way

Love is the grooviest thing

Up till now in the world

It's a happening thing.

It's a happening thing

I never thought that I could feel this way

It's a happening thing

And now I know this feeling here today.

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Co., Inc.

•RIDE RIDE RIDE

(As recorded by Brenda Lee/Decca)

LIZ ANDERSON

If you don't want me baby

If you're not satisfied

If you don't care

Get on your horse and ride, ride, ride.

Since you got on your high horse
Those fancy friends you've found
You had a hard time seeing me
You don't look that far down
You talk about me baby
You try to tear me down
But while you're throwing dirt at me
You're slowly losing ground
(Repeat chorus).

I'll have your second fiddle returned
to you today
'Cause baby that's one instrument
I've never learned to play
(Repeat chorus).

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•I HAD TOO MUCH TO DREAM

(As recorded by The Electric Prunes/
Reprise)

NANCY MAMPZ
ANNETTE TUCKER

Last night your shadow fell upon my
lonely room

I touched your golden hair

And tasted your perfume

Your eyes were filled with love

The way they used to be

Your gentle hand reached out to comfort
me

Then came the dawn and you were gone,
you were gone.

I had too much to dream last night

Too much to dream

I'm not ready to face the light

I had too much to dream last night.

The room was empty

As I staggered from my bed

I could not bear the image racing

through my head

You were so real, that I could feel your
eagerness

And when you raised your lips for me
to kiss

Came the dawn, you were gone you
were gone.

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Co., Inc.

•STAND BY ME

(As recorded by Spyder Turner/MGM)

GLICK

KING

When the night has come, oh yeah

And the land is dark

And the moon is the only light we'll see

I won't cry, I won't cry

No I won't shed a tear

Not as long, not as long as you stand
by me.

Sometimes I sit down and I wonder

I sit down and I wonder, baby

I wonder if you love me

Do you love me?

Like you say you do

A friend of mine Jackie Wilson might
say

Please don't go

Jackie Wilson might say please, oh yeah

Oh my darling, won't you stand by me.

David Ruffin of the Temptations might
say

I've got sunshine on a cloudy day, yeah

When it's cold outside I've even got
the month of May.

Bill Stewart might say

A-baby, a-baby, a-baby

Won't you come on, come on, come on
home to me now

My darling, I said right now, oh yeah

Oh my darling, won't you stand by me.

Smokey Robinson of the Miracles might
say

I will build you a castle with a tower so
high

It reaches the moon

I'll get the melodies from birds that fly.

Chuck Jackson might say

Anyday now, don't fly away my beautiful
bird

Baby, baby, baby, baby,

Oh my darling, won't you stand by me.

But my name is Spyder Turner and I'll
get down on my knees and say

Darling, don't go

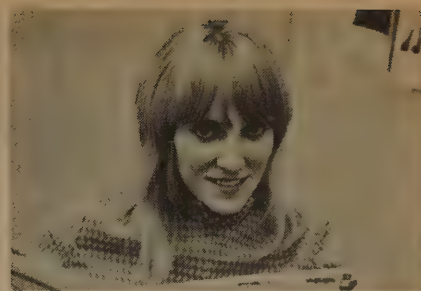
You know that I need your love so dog-
gone bad

Come on girl and stand by me.

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The SAGA of Smokey & his Sister



"The second time I came back to New York I got off the bus with ten dollars exactly. I thought I could get off the bus and get a job right away since my hair was kinda short and I still had my flat shoes.

"But I had to spend more time than I'd figured taking my songs around. The ten dollars went in one day.

"Vickie was working as a baby sitter in Cincinnati for \$25 a week. She sent me \$15. Twelve dollars of that went for my rent at the Hotel Greenwich. The rest I spent on cigarettes and subway fare.

"Every time I went to April-Blackwood music publishers, a fabulous secretary there named Eula would buy me a sandwich. On the weekends I'd just starve."

That's how determined a young singer/songwriter named Smokey was about getting his music accepted.

Unlike hundreds of other young people who seek reknown and riches in New York, and finally give up and return home, 18-year-old Smokey persisted. Eventually, Columbia Records signed him and his sister Vicki as singers, and they even have their own music publishing company, Forgiveness Music. Their first release is "Creators Of Rain," backed with "A Dream Of Silent Seas."

A six-hour visit to New York with a friend on New Year's Eve in 1965 got Smokey and Vicki Mims intrigued with the idea of living in the big city. Born in Knoxville, Tennessee, they'd moved to Cincinnati, Ohio because their father, a bricklayer, found more work up North.

The end of January 1966, Smokey quit his job as a stock boy and took off for New York and his first encounter with the music industry.

"I got off the bus with \$10 and moved into the YMCA," he recalls. "Billy James, whom I'd written to, had told me about April-Blackwood music publishers and David Rosner. I went there; they heard all my songs and turned them all down except for one which they thought had a commercial sound.

"Vicki and I made a demo record of the song, 'And I Never Want To Lose To Love Again.' She came to New York and we felt that the demo record would lead to our being signed by Columbia Records. But nothing happened. After two weeks we had to go back home.

"I got a job in a men's tailoring shop. I had to cut my hair and wear flat shoes. But it was worth it because I wrote a whole set of new songs.

"Three months later I took off again for New York and brought the songs to April-Blackwood. They turned every one of them down. I auditioned for Dave Robinson at Columbia and he turned me down. He said I was too much on the Dylan style.

"So I went to the Bitter End Cafe in Greenwich Village and did a guest set on their Tuesday night open house. I did three songs. One of them was 'Creators Of Rain.' April-Blackwood had told me it was the worst song they'd ever heard.

"After I did my three songs I came offstage. I was the last person on the show and no one knew me, so there weren't many people left in the club. But they stopped me and told me how good 'Creators Of Rain' was and how great the idea was and how well I'd sung it.

"So I made up my mind to go to Robinson again. I sang 'Creators Of Rain' for him and he sat through it all the way, like he was bored to death. Then he said, 'That song could be a hit if you sang it.'

"He had heard the demonstration record Vicki and I had made and he liked the idea of our singing together. He made up the name Smokey and His Sister. I hated it. We fought about it. I knew Vicki wouldn't like it.

"At the time it sounded horrible, but we finally agree on it now. Also, I was opposed to the idea of our singing together, at first. We couldn't sing a note together," said Smokey.

But the combination of the two voices seemed perfect to everyone who heard the duo sing together.

Twenty-year-old Vicki hadn't done much singing in public, just at parties for a few friends. But Smokey was the rave of the junior high school variety show. He sang "It's A Sin To Tell A Lie" and had girls in the audience crying.

In high school, Smokey wanted to sing the Ike & Tina Turner song "Poor Fool" in the variety show. He sang lead while two colored girls sang background harmony. But school officials wouldn't let them appear on stage together.

The Columbia Record Club got young Smokey interested in songwriting. He and Vicki joined the club and selected their free introductory records. They picked three or four hot rock and roll records. There was one more selection left, so they took a Bob Dylan record.

"I'd heard of Dylan," said Smokey, "but I'd never heard his music. We ordered his 'The Times They Are A-Changin'' album. We played all of our hot rock and roll albums, then we played Dylan. It was the first time I ever really listened to music and noticed the way it could be written.

"Some junky songs have form, but they have nothing to say. I didn't want to write like that. I don't care if my songs are melodic or if the tunes are dragging, as long as I have something to say."

The later Beatle ballads ("Rubber Soul" vintage) influenced Smokey too. John Lennon and Dylan are the only songwriters he really respects.

Smokey started writing songs a year and a half ago. His first composition was a very melodic folk song called "Five Years." It's about a young man who runs away from home and returns five years later to find his home and parents gone.

Further knowledge of songwriting form and content came from studying Bob Dylan, Peter, Paul & Mary and Beatle songbooks. That's also where Smokey learned to play the guitar.

Vicki didn't like to sing much until her brother began writing songs. Her musical taste is about the same as Smokey's, and Mary Travers of Peter, Paul & Mary is her favorite singer.

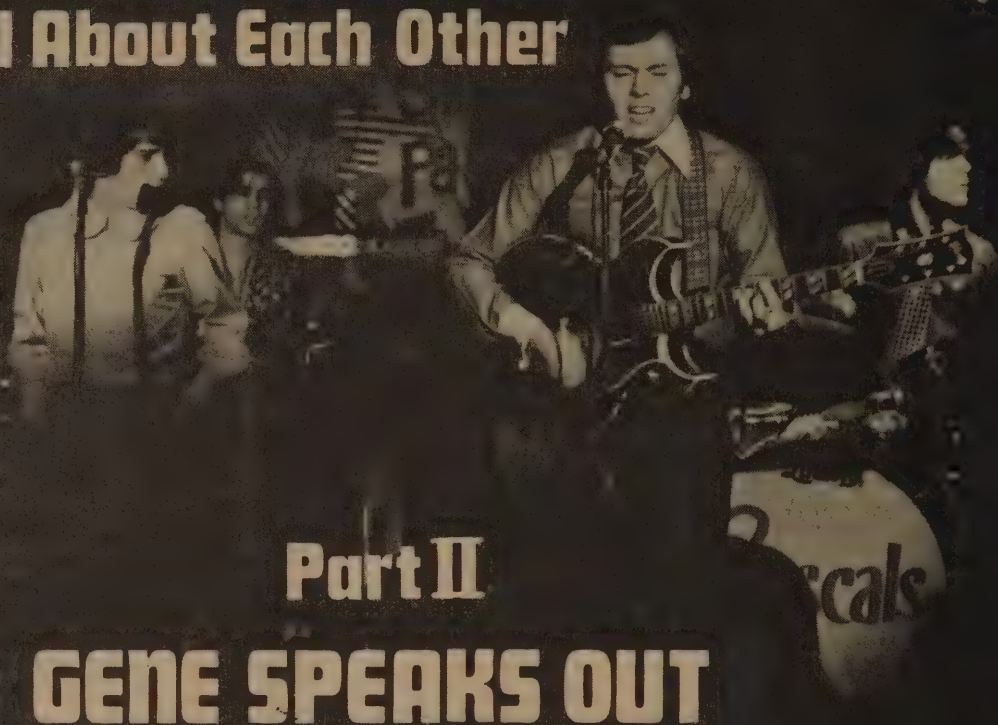
When we talked to Smokey and Vicki before their first record was released, they were still skeptical about becoming successful singers. "It's just something that I've always done. No one's ever thrilled about it before," Smokey said. "That's why everything came as a shock. I went into a deep depression for about two weeks because everything that was against me just started turning for me. It was an odd feeling.

"We don't have a gimmick or anything. It seems that only gimmicky things sell."

The editors of Hit Parader, and a few people at Columbia Records, hope that the simple beauty of "Creators Of Rain" by Smokey and his Sister will be successful. □

THE YOUNG RASCALS

Tell All About Each Other



Part II

GENE SPEAKS OUT

Here's the second installment of the candid, revealing descriptions of each other the Young Rascals gave to Don Paulsen. After you've read them, you should know what these four individual guys are really like.

Last month, Felix Cavaliere and Eddie Brigati expressed their opinions. This time Gene Cornish takes the microphone and he has a lot to say.

Special thanks go to the engineers at the Atlantic Records recording studio who gave Paulsen a roll of tape when the supply in his tape recorder ran out in the middle of the interview. Now, let's roll it:

GENE CORNISH

The first time I saw Felix he had long hair down to his shoulders. At the time none of us had long hair. His coat was a bear coat, he needed a shave, he needed his nose hairs cut and the whole bit. I felt like saying, "Man, can I loan you a dime for coffee?"

We became good friends. Felix and I shared a dressing room and we began to learn more about each other. At the time, neither of us knew where we were at, musically or otherwise.

I could never tell how good Felix was playing because the drummer was too loud. But Felix could hear me because I was loud. This was before we formed the Rascals. Felix, Eddie and I were in another group and we were getting beat for every cent we had.

Felix is responsible for getting the Rascals together. He is a very talented songwriter, a very talented organist, a very sloppy dresser and he's always late. But I guess he's going to be prompt now because we had a big discussion about being late, and he was on time today.

He likes beauty more than a lot of other important things. Like, if we're late for something or we're running from the stage, and a little girl is wearing a skirt that he likes, he'll stop and study it. It'll, like, wreck him.

He gets attached to certain things real fast. He's attached to his hat. If you have anything you want someone to be attached to, send it to Felix.

If you have any problems....if any little girl has a problem....he's the sponge. He absorbs everybody's problems. But he can't take care of his own. He has inner problems that he can't handle, but he's doing everybody else's.

Felix is definitely a lover.

His father is a dentist and he never gets his teeth fixed. Felix's father just straightened Eddie's teeth. Eddie is the only one in the group with good teeth.

Sometimes Felix makes a little too much of beautiful things. Like, he'll let a little girl con him into doing something or giving her something when actually she's just a phony. But he'll say, "Oh, wasn't she a sweet little girl?"

There's a lot more things I could say, but there are still two more guys to talk about.

Felix and I have completely opposite personalities. Like, if I get bugged, I holler. If Felix gets bugged he holds it in. He has more tact. I don't. But he has a temper. If you step too far, he'll sound on you.

He's a big promiser: "I'll do this", "I'll do that", and then he doesn't do it.

Dino is our doll. He's our beauty mark, our immaculate dresser. He's very big on clothes and about his appearance.



GENE

DINO

FELIX

EDDIE

Yet, he'll come in all dressed up in a beautiful suit with paint all over his hands from a picture he just painted.

He's a good painter. He's the greatest drummer I've ever worked with, or ever could work with. He can't sing a note, he writes songs that are not in meter and make no sense, he plays autoharp and I think he hollers louder than I do. He's definitely more forceful than I am.

He's very businesslike, to a certain extent. Like, he wants everybody else to be on time, but when you try to call him, he won't answer the phone.

I guess that's all about Dino.

When I met Eddie, he was a short kid with short pants, with boots on, with a green sweater - I'll never forget it - and he had a haircut that looked like they put a bowl on his head and cut around it. He had just decided to grow his hair completely long, but it was neither short nor long.

He has the greatest set of teeth I've ever seen in my life. He's proud of them.

I guess he was 19 when he joined us. Sometimes he'd act like he was 25 years old. But other times he'd be very childish and we'd have to gripe about it to him.

Everybody in the group has had his problems. We have meetings. If someone is messing up, we jump on him. Eddie was the first one in the group to be jumped on because, as he said, he was quiet and he'd never give his opinion on things. He'd let us make the decisions but then he'd go off on his own. Like, if we decided to be serious he'd say, "Okay," then he'd joke around.

Eddie used to wear suits until he discovered that Mick Jagger and other people didn't have to wear them. Then he decided that he didn't have to wear suits either, and that clothes didn't make the man. He was right. He had suits that didn't help him a bit!

Eddie had an accident that changed him completely. He had to re-adjust himself completely to life, the group and everything

else. He was with the group from the beginning. After the accident he was out for two months. When he came back he was a strange person.

All of a sudden he wanted to make the most of his career. Before that, his attitude toward success was "If it comes, it comes." He changed.

He felt very insecure. This was his second accident and he felt that he wasn't going to get another chance. Either that, or he'd get a million chances.

He's very close with his family. The first things in his mind above anything else are his mother, father, brother and sister. He's in the process of buying his parents a home.

He's very level-headed, yet he does strange things. I don't believe in everything he does, like his relationships with other people. He has a certain way of being friends with people that I don't like. He doesn't agree with my way of thinking a lot of time.

He definitely likes to be noticed. If people aren't aware that he's there, he'll definitely let them know. He definitely wants attention most of the time, yet when he wants to be alone he wants to be left completely alone. He'll leave.

Eddie, first of all, is as talented as anyone else in this group. He may not play the guitar, organ or drums, but he sings which makes up the difference, and he has more personality than anyone else in the group. He's just learning to use his talent and he's a definite asset to the group.

He bites. If he doesn't have his own way, or if someone gives him a hard time, he'll be bugged all day.

I guess that's it about Eddie. I've wasted a lot of tape.

(Next month we'll wrap things up with a wild scene in the recording studio where the Young Rascals were cutting their new Atlantic album...and this interview. Also, Dino Danelli will talk about the other 3 Rascals. This is one article you shouldn't miss.) □

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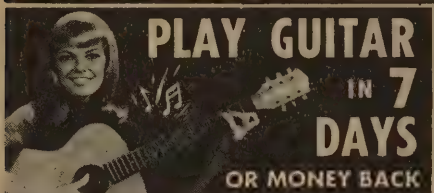
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•KIND OF A DRAG

(As recorded by The Buckingham/ U.S.A.)

JIM HOLVAY

Kind of a drag

When your baby don't love you

Kind of a drag

When you know she's been untrue

Oh listen to what I've got to say

Girl I still love you

I'll always love you anyway, anyway,
anyway.

Kind of a drag

When your baby says goodbye

Kind of a drag

When you feel like you wanna cry

Oh girl even though you made me feel blue

I still love you

I'll always love you anyway, anyway,
anyway.

Oh listen to what I've got to say

Girl I still love you

I'll always love you anyway, anyway,
anyway, anyway.

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•INDESCRIBABLY BLUE

(As recorded by Elvis Presley/RCA Victor)

DARRELL GLENN

Our friends all ask me the last time I
saw you

And I smile and tell them it's been a day
or two

There's no way to explain it, the way
that I miss you

And my love you have left me indescribably
blue.

I talked to your picture

My favorite one of you

I wish that you were here with me

But what good would it do

Having no way to tell you the pain that
I've been through

Oh my love, you have left me indescribably
blue,

Yes my love, you have left me
indescribably blue.

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•THEN YOU CAN TELL ME GOODBYE

(As recorded by the Casinos/ Fraternity)

JOHN D. LOUDERMILK

Kiss me each morning for a million years

Hold me each evening by your side

Tell me you love me for a million years

Then if it don't work out

Then if it don't work out

Then you can tell me goodbye.

Sweeten my coffee with a morning kiss

Soften my dreams with your sigh

After you've loved me for a million years

Then if it don't work out

Then if it don't work out

Then you can tell me goodbye.

If you must go I won't grieve

If you just wait a lifetime before you
leave

If you must go I won't say no

Just so we can say that we tried

Tell me you love me for a million years

Then if it don't work out

Then if it don't work out

Then you can tell me goodbye.

Kiss me each morning for a million years

Hold me each evening by your side

Tell me you love me for a million years

Then if it don't work out

Then if it don't work out

Then you can tell me goodbye.

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•I'LL TAKE CARE OF YOUR CARES

(As recorded by Frankie Laine/ ABC)

JIMMY MONACO

MORT DICKSON

I am not for you

You are not for me

Gone are the love dreams divine

Find your happiness

I won't love you less

But if the sun does not shine

I'll take care of your cares for you.

I'll be there with you when you're blue

Let me be your one ray of sunshine

Maybe you'll remember somewhere
sometime

I won't scold you for your mistakes

I'll just hold you when your heart aches

Keep me in your thoughts, your dreams

and your prayers

And I'll take care of your cares.

When the skies are blue

And you're smiling through

That's when I won't be around

But if there's a day

When the skies are gray

You know where I can be found

(Repeat chorus).

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•ARE YOU LONELY FOR ME

(As recorded by Freddie Scott/ Shout)
BERT BERNIS

Are you lonely for me, baby, yes I am

Are you lonely for me, baby, come home

Are you lonely for me, baby

Oh it's the last train to Jacksonville

I'm gonna get on it, baby, I know I will.

Will you try, come on and try to forget
all the pain I brought you

Go on and cry, go ahead and cry, baby

I know that I'm the one who taught you

To be lonely, baby, lonely and blue.

I'm lonely, baby, and I'm lonely for you.

Are you lonely for me, baby, yes I am

Are you lonely for me, baby

Oh, it's my last buck to Jacksonville

And you my sweet baby, are you still

Tell your friend it's the end

I will never again desert you.

He will laugh, I can hear him laughing,
baby

He'll say I was born to hurt you

Oh, I'm sorry, baby, I'm sorry and

blue

I'm lonely, baby, I'm lonely for you

Hold me, baby

Are you lonely for me, baby

Are you lonely for me, baby

I'm coming home, I'm coming home

I'm coming home, I'm coming home

I'm coming, coming, coming, coming,

coming, coming

It's a long ride to Jacksonville.

Now one will ever know the way I feel

Will you be there, will you be there

When I get off the train, girl

You see you got to be there, you got

to be there

I just got to see you again, girl

'Cause I'm lonely, baby, I'm lonely and

blue

I love you, baby, and I'm lonely for you

Are you lonely for me, baby

I'm coming home, I'm coming home

Are you lonely for me, baby

Are you lonely for me, baby.

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Reminding YOU OF...

THE WHO

OK...So you have had the Beatles, the Stones and a whole bunch of other British groups, but, like the man said, "You ain't seen nothin' yet." Because, compared with what you've already seen, *the Who* is Britain's newest and most exciting group. That seems like a large statement, but it is justified. *The Who* have the most far-out sound and far-out stage act that Britain, or come to think of it, any place else has ever produced.

The Who all come from Shepherd's Bush, West London, which is a very tough area where most of the boys would sooner join a street gang than play in a group. Roger Daltrey, the lead singer, and John Entwistle, the bass player, started off playing in a nowhere group called the Detours. The format of this group was to play current 'Top Ten' numbers, but Roger and John both wanted to create their own scene and play their own kind of music. This led to trouble in the Detours and finally Roger

and John decided to form their own group. But it proved harder than they thought to find other members who shared their way-out musical taste.

One day they dropped in at a coffee house in their neighborhood and got talking to some guy who was incessantly playing weird records on the juke box. His name was Pete Townshend and he told them he played guitar, although he wasn't in a group as he couldn't stand the music that most of them played. He also said that he had his own home-made recording studio built into his father's garage where he made complicated multiple-track tapes that no one else ever understood. John and Roger thought that perhaps they'd found the guitarist that they were looking for. They went back to Pete's studio and he played a standard R&B number, but with a fantastically weird arrangement that blew their minds. Pete was in!

The three boys got hold of a drum-

mer and tried to think of a name that would fit them. Nothing would...or could. So they decided on the Who, which was the craziest thing they could dream up. They started playing dates, and the audiences (after first wondering what had hit them) loved them.

Everything was going great, but there was still something wrong...The Drummer. He was too ordinary and didn't signify anything. But what could they do? About two months later at a gig back in their own locale, a long-haired boy who had been dancing in the audience suddenly leaped on stage and shouted in Roger's ear that he would like to have a go on the drums as he thought he could do better than the guy they had. Roger said fine...and so... Keith Moon became the Who's new drummer.

On his first night he broke four sets of drumsticks, but his performance was fantastically groovy. Keith had different

musical tastes from the rest of the group. They all like R&B and such, and Keith was (and still is) a raving fan of the West Coast Surf Sound, importing Beach Boys and Jan & Dean records from America. But despite this, everything fell into place with the group and, even before they had a record out, they were breaking box office records at places such as London's Marquee and Scene clubs, homes of the Stones and the Yardbirds.

Before he joined the Who, Pete Townshend had been a student at one of London's biggest art colleges where he had been very deeply involved with avant-garde forms of printing, especially pop art. He started sticking and printing weird symbols on tee shirts and sweaters. The rest of the Who quickly followed Pete's lead, and the group not only took the record world by storm, but also the fashion world, which was soon mass-producing pop art clothes for the nation. Pete took the idea a step further and covered his speaker cabinets with Union Jacks (which happens to be our jolly old national flag, don't cha know). A week later everyone was using these flags for such diverse purposes as curtains, dresses or window displays. The Who hadn't just arrived, they had settled.



John Entwistle rides his skate board through merry Hyde Park.



Bottom L to R, Keith Moon drummer, Pete Townshend lead guitar. Top L to R, John Entwistle bass. Roger Daltrey voice.

Unlike other groups, the Who are four very different people with very varied tastes, only seeming to come into unison when on stage. Roger Daltrey is blonde and blue-eyed and spends most of his singing time dancing backwards and forwards on stage, generally imitating whatever dances the audience is doing on that particular night. He has a hard style of vocalizing which he accentuates by hurling the mike around and crashing it into the drums. John Entwistle is the quiet, moody one who seldom moves but, as he says, if someone didn't act as an anchor, the whole group would just take off and fly. Keith Moon is probably one of the most imitated drummers in England as he not only 'plays' the drums, he 'attacks' them. He invariably ends up after a gig with a whole bunch of broken drumsticks. Finally, there is Pete Townshend who, apart

from having written all the group's hits, must be the world's most original guitarist: not content with spreading both arms out and doing a 'bird man' with the guitar droning away, he also smashes the guitar, neck first, into his speakers to wring out every possible sound he can get. So far, since starting with the Who, he has smashed fourteen guitars.

With three 'top ten' hits behind them, and a smash-selling album in the U.K. at the moment, people are wondering what the Who are going to do next. Nobody knows, least of all the Who. They don't believe in playing 'anything'.....They will just wait for inspiration and weird ideas, and you can count on it that whatever the next move is by the Who, it will be something to ensure that they keep their title of "the world's most sensational group." □

•RUBY TUESDAY

(As recorded by The Rolling Stones/
London)

MICK JAGGER

KEITH RICHARD

She would never say where she came from
Yesterday don't matter if it's gone
While the sun is bright
We're in the darkest night
No one knows she comes and goes

Goodbye Ruby Tuesday

Who could hang a name on you
When you change with every new day
Still I'm going to miss you
Don't question why she needs to be so free

She'll tell you it's the only way to be
She just can't be chained to a life where
nothing's gained

And nothing's lost at such a cost

Goodbye Ruby Tuesday

Who could hang a name on you
When you change with every new day
Still I'm going to miss you.

There's no time to lose

I heard her say

Cash your dreams before they slip away
Dyin' all the time

Lose your dreams and you will lose
your mind

Ain't life unkind

Goodbye Ruby Tuesday

Who could hang a name on you

When you change with every new day
Still I'm going to miss you

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•I'VE BEEN LONELY TOO LONG

(As recorded by The Young Rascals/
Atlantic)

CAVALIERE

BRIGATI

I've been lonely too long

I've been lonely too long

In the past they've come and gone

I feel like I can't go on without love

I've been lonely too long

I've been lonely too long.

As I look back I can see me lost and
searching

But I find that I can choose, I'm free,
oh yeah

So funny I just have to laugh

All my troubles are torn in half

I've been lonely too long

I've been lonely so long.

Now look at me

Gliding through this world of beauty

Everything I do brings ecstasy, oh yeah

No wonder I could die

I feel like I'm about ten miles high

I've been lonely too long lonely too long

I'll find myself somebody

Don't have to be alone no more

Lonely too long

Don't have to be alone no more.

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•SIT DOWN I THINK I LOVE YOU

(As recorded by the Mojomen/
Reprise)

STEPHEN STILLS

Sit down I think I love you

Anyway I'd like to try

I can't stop thinking of you

If you go I know I'll cry

Can't you see that I'm a desperate man

I get high just being around you.

You know what they say about the bird
in the hand

And that's why I ain't leaving without
you

If you want someone to love you

Pretty baby I'm your guy

It's not much I'm asking of you

Just to please give me a try.

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•LADY

(As recorded by Jack Jones/Kapp)

CHARLES SINGLETON

LARRY KUSIK

BERT KAEMPFERT

HERBERT REHBEIN

Lady you are in love today

But what about your broken heart

tomorrow

Why waste all your loveliness on someone

if he really doesn't care

Let me take you in my arms

And let me love you tenderly and you'll
see

All the joys of life you never found

you'll find with me.

Lady take my love today

And let me give you happiness forever

Every day you wait a little love we

could be sharing slips away

Why find out too late that what you

thought was love

Was just a brief fantasy

I'm in love with you so lovely lady

Won't you fall in love with me.

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Music Co.

•MARY MARY

(As recorded by the Monkees/
Colgems)

MIKE NESMITH

Mary, Mary, where are you going to

And Mary, Mary, can I go there too

This one thing I will vow you

I'd rather die than live without you

Mary, Mary, where are you goin' to

Mary, Mary, tell me truly

Oh what did I do to make you leave me

Whatever it was you know I didn't mean to

I'd never try, try to hurt you

Mary, Mary, where are you goin' to.

What more Mary can I do

To prove my love is true to you

I've done more than any clear thinkin'

man would do

Mary, Mary, it's not over

Wherever you go child

I will follow until I win your love again

And stand beside you, but until then

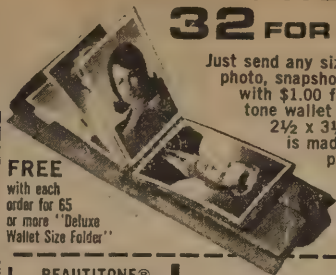
Mary, Mary, where are you goin' to.

Don Kirshner, President

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SEVENTH SONS

The Beach Boys have started their own record label, Brother Records. They were the #1 group in England in 1966....One of San Francisco's top groups, the Jefferson Airplane, made their New York debut at a super groovy party hosted by RCA Victor Records. The Airplane has a superb vocal and instrumental sound that just can't miss. They are great. An added treat occurred when guitarists Mike Bloomfield and Elvin Bishop of the Butterfield Blues Band and organist Barry Goldberg sat in with the Airplane for a wild, out-of-sight jam session. Elvin took a few guitar choruses, then switched to taking pictures with a Polaroid Swinger. Paul Butterfield was in the audience, just listening and watching. Everyone had an incredible time. Wow....Ringo Starr is negotiating for a movie role....Was Beck bounced? Jeff Beck, amazing lead guitarist, is no longer with the Yardbirds. Their manager Simon Napier-Bell announced: "Beck has not been playing with the Yardbirds during their tour of the U.S. due to ill health, and it has been agreed that he should leave." The group will remain at four members with Jimmy Page on lead guitar; Jim McCarty, drums; Chris Dreja, bass and Keith Relf, vocals and harmonica....Brian Jones and Keith Richard spent Christmas in Los Angeles....When Columbia Records recently signed singing duo Smokey and His Sister, Smokey still owed the Columbia Record Club \$27.....The Buffalo Springfield played a guest set at the Night Owl before opening at an uptown discotheque in New York....Any album Fred Neil records is worth owning. Catch his latest on Capitol.....Mama Cass and Holly Graham Nash spent Christmas together in New York. Can it be love or just physical attraction?.....Don't waste your money on the non-book "Murray the K Tells It Like It Is, Baby." Murray doesn't know where it's at. The scanty, over-priced collection of inane words and often absurd pictures (like full page photos of Murray's hats and neckties) glides very superficially over subjects like the record business, "teenage turmoil," parents and payola. Most of it is just a projection of Murray's ten-years-behind-the-times ideas of his large ego....The Lovin' Spoonful put four of their songs, "Darlin' Companion", "It's Not Time Now", "Henry Thomas" and, of course, "Nashville Cats" into an EP album for distribution in the country and western record market. "Nashville Cats" was played on many country stations....When the Velvet Underground opened

at the Scene, Reynolds Aluminum Wrap decorated the club with aluminum foil. Rolls of Reynolds Wrap were given away free to the audience. Isn't that silly?....The Beatles plan a TV spectacular featuring songs from their newest album....Patty Michols is cute, her new record is "Lavender Girl" and she's looking forward to doing a tour with Donovan and the Dave Clark 5....Eric Andersen introduces the piano player in his new band as "Bruno," but she's really his long-time girlfriend, folksinger Debbie Green....Paul McCartney came down to see the Young Rascals two nights in a row at a London nightclub.....Barbra Streisand had a 7 pound, 12 ounce baby boy. Vince Edwards will probably co-star with Barbra in the movie version of "Funny Girl"....John and Michelle Phillips bought the Bel Air home of the late Jeanette McDonald....While in New York Cass and Denny went to F.A.O. Schwartz toy store to get a present for Michelle's nephew Demion and had so much fun they missed two appointments. Naughty, naughty....Newest member of the Cyrkle, Mike Losekamp, had a terrifying experience. His car went out of control on a wet road, hit a pole, plunged down a 50-foot ravine, landed in a swamp and caught fire. Amazingly, Mike had no major injuries. He was just a little shook up....The Seventh Sons, famous Greenwich Village underground group, have just surfaced after a year-long absence and are at the Bitter End for 16 weeks....The Kinks are one of the most popular groups in Norway. That's why we haven't seen them around lately.....

Young Rascal Felix Cavaliere has been writing songs with Louis Reed, lead singer and guitarist with the Velvet Underground....Mercury Records new solo singer Keith says his favorite sport is buffalo hunting, which really isn't a nice thing to do. Shame on you, Keith....Petula Clark is currently on a nationwide tour of U.S. colleges and state fairs....Here's a juicy Beatle rumor: Do the Beatles plan to end their association with manager Brian Epstein? It's been reported that Epstein lost a lot of the Beatles' money in some poor investments....The Lovin' Spoonful have no desire to appear in a movie at the present time. They've also been refusing offers to write movie soundtrack music....Singer Johnny Nash is taking flying lessons and should have his pilot's license soon....Mitch Ryder now has a 10-piece orchestra backing him on all his concerts

GOSSIP

(Got any questions about the stars? write to Granny c/o Hit Parader 529 5th Ave., New York, N.Y.)



THE WALKER BROTHERS



FRANK ZAPPA



HERMAN AND ODETTA

and personal appearances....*The Walker Brothers* might go to Viet Nam after their tour of Australia. The boys are traveling because their work permits in England have expired after six months, since they're all American citizens....*Wayne Newton* built a house on the 45 acres he owns near Las Vegas....*The Rolling Stones* movie, currently being filmed, will probably be shown this summer. Don't expect a *Beatle* movie until the end of the year.... Backing singer/organist Barry Goldberg on his Verve single, "Gotta Carry On," are lead guitarist Mike Bloomfield, rhythm guitarist *Frank Zappa* and the rhythm section from the *Mothers*.... New York will soon have its own version of San Francisco's famous rock and roll place, the Fillmore Auditorium. The new dance and concert hall with flashing lights, no liquor, three bands nightly (no waiting), mixed media and other stuff will be called the *Crosstown Bus*, and *Lothar and the Hand People* will play on opening night.... We hope our readers in Manila (both of you) caught *Sam the Sham* and *the Outsiders* when they were in your neighborhood recently.... Folksinger *Tom Rush* made a successful New York concert debut, and afterwards he invited me to a lovely party where I met *Phil Ochs*, *Theodore Bikel* and lots of other nice people.... Don't believe rumors about the *Monkees* TV show going off the air. The boys will be around for a few more seasons.... *Moby Grape* and the *Grateful Dead* are the San Francisco groups most likely to follow the nationwide success of the *Jefferson Airplane* and the *Sopwith Camel*.... *Tommy Roe* was on the Dating Game TV show and won a skiing trip in Switzerland.... Underneath all that wild hair and fierce-looking moustache and goatee, *Frank Zappa* is really a nice boy. The astute leader of the *Mothers* (of Invention) made a nice collage out of Hit Parader's ugly fingernail and pimple ads.... *The Lovin' Spoonful* bought their manager, *Bob Cavallo*, a tractor for Christmas, so he can go tooling around all the new property he recently acquired. *John and Lorey* may buy the house in New Hampshire they rented for the holidays. *Zal* spent Christmas in Montreal, *Joe* went to the Canary Islands and *Steve* was at the Hamptons. *Bob* stayed home and watched the store.... *Married Monkee* Mike Nesmith's son often visits his daddy on the set... Don't invite *Petula Clark* and *Dusty Springfield* to the same record hop.... Thanks to *Howard Tate* for writing a song

about me, "Look At Granny Run." Howard is a nice boy.... We saw *Herman* (another nice boy), *Odette*, *Jack Elliott* and *Al Kooper* backstage at the Cafe Au Go Go congratulating Eric Andersen (he's nice, too) on a very successful week at the club. Eric will be back soon at an even higher salary (spend your money wisely, Eric).... *The Standells*, *the Chocolate Watch Band*, and *the Enemies* are in Sam Katzman's quickie-movie "Riot On Sunset Strip"... *Cubby Checker's* wife, the former "Miss World", had a baby girl. Mother, daughter, father and world are doing fine.... *Dave Clark* denies any romance with *Cathy McGowan*, hostess of British pop TV show *Ready! Steady! Go!* They've been friends for eighteen months but *Cathy* is going with a hairdresser, which she really needs.... *Scott Walker* signed a contract with his managers agreeing to pay them 50 thousand pounds (\$14,000) if he gets married within the next three years. Will true love conquer high finance? Don't give up, girls.... *Granny Goes To The Movies: Sonny's & Cher's* first movie, "Good Times," is very, very colorful, the photography is lively and imaginative, there are some funny scenes, the plot is corny, the ending is ridiculous, *Sonny & Cher* wear 99 different groovy outfits, they never kiss and you should see this movie with someone you love because you'll both dance out of the theatre holding hands and feeling happy inside.... "Blow-Up", by the famous Italian director Antoninni, can be appreciated if you forget about finding a plot and just sit back and dig what the people are doing to and with each other. The *Yardbirds* appear in a brief, funny nightclub scene.... That "Sunny" young man, *Bobby Hebb*, just married registered nurse *Constance P. Vail* in New York. Congratulations, kids!.... *Jerry Wexler*, vice president of Atlantic Records, was named Record Executive of The Year.... *Roy Orbison* sure gets around. Lately he's been to England, Ireland, Australia, New Zealand, Canada and the U.S.A.... Please don't expect great, new, wild and way-out things when *Bob Dylan* records for MGM. Remember, he's been a sick tired boy.... *The Spencer Davis Group* received an offer to appear at the Fillmore in Frisco, because their music has been called "psychedelic".... Be nice to *the Animals* when they visit us from February through April.... Don't fight.... Eat your spinach... Your Granny knows best.... Bye, dearies.... □

How GEORGE MARTIN



By Andy Gray

Paul McCartney's first film theme music – which incidentally is the first new Beatles composition since "Revolver" and the first Paul McCartney music to be recorded by musicians before the Beatles have waxed it – has become the subject of considerable confusion.

Paul has composed two items, the very beautiful "Love In The Open Air" and the mournfully dignified Theme of "The Family Way," the name of the film. As arranger George Martin (and Beatles a and r man) forecast the former could be another "Limelight," I think it's worth telling you about the confusion.

For the first time in his career, George Martin – who put Paul's compositions on paper because Paul cannot write music, and who did the arrangements of the numbers for orchestra – finds that he is in competition with himself.

He has two instrumental singles of the two Paul McCartney tunes out on rival labels and issued by rival firms. It happened like this:

He conducted the film soundtrack of "The Family Way" for Tudor Films, the Boulting Brothers company which made the picture. It was agreed, George told me, that this would be brought out only as an LP.

However, the Decca company, which bought the music rights from the Boulting Brothers, decided differently and were all set to issue a single. This was by the Tudor Minstrels, the name given to the studio orchestra which made the soundtrack and was conducted by George Martin.

When George heard of the Decca single, he was embarrassed because he had made plans to do a single of Paul's music with his own orchestra for the EMI-associated United Artists label. He protested and had the copyright held up. Decca was forced to postpone the issuing of the record until George had completed his own version of the tunes. This has been done at a great rush this week, and both records will be released this Friday.

George told me, after playing his



Since the Beatles first records, George Martin has been their arranger and producer. They're an unbeatable team.

United Artists version of the tunes to me: "Naturally, I hope my United Artists disc is more popular than the soundtrack version because it is under my name and I get more money."

Paul McCartney told me that he was surprised that Decca was issuing his composition but admitted that he had no say in this and never interfered with the business side of things.

He did, however, tell me the history of his first venture into film music composing.

"It was most unglamorous, really. I rang our Nems office and said I would like to write a film theme; not a score, just a theme. John was away filming so I had time to do it. Nems fixed it for me to do the theme of 'The Family Way'."

Paul was told the story of this Northern drama, which revolves around a young couple – Hayley Mills and Hywell Bennett – who get married at the beginning of the film and then find that the man cannot consummate the marriage.

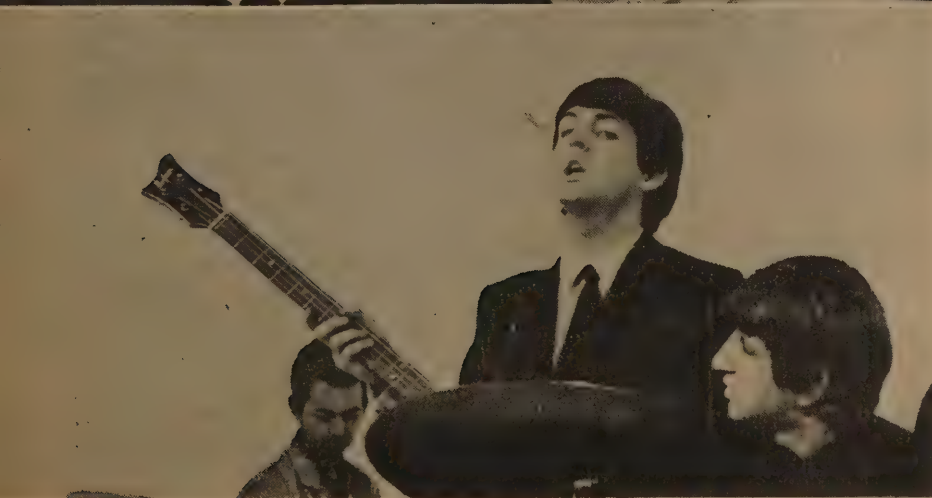
The entire film revolves round this frustrating development but in the end, to the triumphant notes of Beethoven's Fifth Symphony, everything comes out all right one afternoon.

So Paul McCartney can say he shares the film score with Beethoven – good company!

I asked George why he wanted to bring out his own single. Was it purely financial? George, a practical man, agreed that had some bearing but he also felt that the film soundtrack music while fitting the visual film, wasn't quite commercial enough to be issued as a single. So on his version he has speeded up the music a bit to make it more acceptable to record buyers.

Paul then told me how he had composed the opening theme, heard over the titles and against the background of the marriage in church. He played this on piano to George Martin, who told me: "I jotted the notes down and then got to work on the arrangement. I brought in, as Paul agreed, a church

& PAUL McCARTNEY work together



"Paul created the tune and played it to me by Guitar. I listened and wrote it down. It is a fragile yet compelling melody. We called it 'Love in the open Air'."

organ, a bit of a brass band with tuba to the fore, a string quartet flavor, and percussion, and merged the lot to play the Theme of The Family Way.

"I went to America for a time, and on returning, realized we needed a love theme for the center of the picture, something wistful. I told Paul and he said he'd compose something. I waited, but nothing materialized, and finally I had to go round to Paul's house and literally stand there till he'd composed something.

"John was visiting and advised a bit, but Paul created the tune and played it to me on guitar. I listened and wrote it down. It is a fragile, yet compelling, melody. I arranged it for woodwinds and strings, and we called it 'Love In The Open Air.' It's quite haunting."

It was played to me and I agreed. You can visualize the open air scene with lovers strolling around. In contrast, the theme in the church had a dour, mournful, dirge-like dignity about it, which is quite catching.

Which, if either, disc will make the charts? It will be interesting to watch developments. □

NEW STARS ON THE HORIZON

JIMMY CASTOR

You've heard folk-rock, good-time music, raga-rock, the Philly-boogaloo - Monkey-freeze, the Motown sound, attitude music, psychedelic music, the Liverpool sound, and even chicken soup music. But are you ready for the sound of funky rhythm and blues calypso?

It's here in a catchy rhythmic song, "Hey, Leroy, Your Mama's Calling You," by Jimmy Castor, a talented young man who sings, plays saxophone, piano, guitar and drums, writes songs, arranges and is determined to be an all-round entertainer.

"Hey, Leroy" was an extension of a song Jimmy had been playing for a year. One evening he played the song at Small's Paradise, a Harlem nightclub owned by Wilt Chamberlin. The people got up from the bar and formed a line on the dance floor. Jimmy knew he had something. The next day he recorded the song for Smash Records.

The record took off in New York, where Jimmy has a large following, then spread across the country.

Jimmy's first major public appearance was an impromptu dash onto the Apollo Theatre stage when he was 5 years old. He jumped out of the audience to join child pianist Suger Child Robinson and brought the house down.

In the 7th grade Jimmy learned the saxophone in school. He passed the entrance exam at Music and Art High School in New York, and later went to the Manhattan School of Music.

When he was a junior in high school, Jimmy got an invitation to play in a dance band at wedding receptions and scenes like that. He couldn't play very well at that



time, so he bought a book of 20 Hit Parade songs and learned "Tequila" and "Pretend" and all the hits of the day.

Soon he was playing well enough to have his own group. Currently in the band, and on the "Leroy" record, are Paul Martinez on bass, Kenneth Mills, piano, Reginald Barnes on drums, Charles Martin on conga drums, Hillyard Gibson on guitar and Jimmy on timbales, saxophone, cowbell and vocal.

Working for various audiences in New York has broadened the group's musical repertoire. They do hard rock, rhythm and blues, ballads, waltzes, authentic mambos, bossa novas, calypso music and anything else a situation may call for.

When Jimmy sits down to listen to music, he digs Tom Jones, the Four Tops, Tito Puente, Stan Getz, Blue Mitchell, Benny Golson and baroque music. In fact, the flip side of "Hey, Leroy", a tune titled "Hamhocks Espanole," begins with a baroque piano figure.

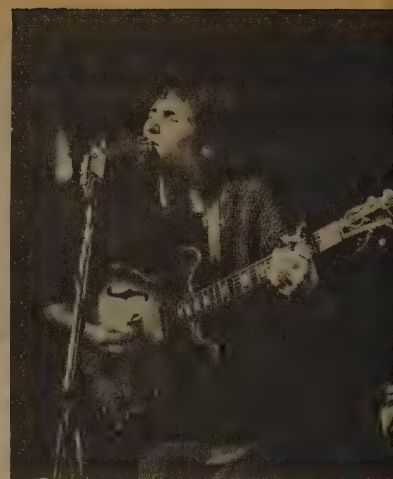
Jimmy told us, he used to buy Hit Parader to get lyrics for some of the pop hits the group does.

Now look! Jimmy is in this issue. Maybe someday one of you readers will be in Hit Parader, too.

TIM BUCKLEY

A couple of years ago, in an article on "kids nowadays" and their musical tastes, Ralph J. Gleason quoted Malvina Reynolds as saying that maybe one of the reasons we find rock and roll (and the whole general field that might better be termed the new popular music) so appealing is that we've been betrayed by the good voices - the good voices telling us the best things in life are free, that it's a Barnum and Bailey world where we can buy a paper doll to call our own. Our reaction to all of that led us to the rough honesty of the singer Bob Dylan and the delicate voices of the greatest phenomenon in the history of entertainment, the Beatles. But the pendulum of creativity within the new popular music continues to move, to include the good tones of Cass Elliot of the Mama's and Papa's and Dionne Warwick, and the occasional hit single records from Streisand, Sinatra and Bennett.

Into all of this comes the good voice of nineteen-year-old Tim Buckley, heard on his first record album released in the fall of 1966 by Elektra. The facts of Tim Buckley are simple. Born in Washington, D.C., he lived as an infant for nine years in the old upstate New York small town of Amsterdam, then moved to the newer flatland communities of Southern California: first Bell Gardens, then Anaheim. America's first great awareness of Anaheim was as a destination called out by the train announcer on Jack Benny's radio program of the Forties: "All aboard for Anaheim, Azusa, and Cucamonga!" These days, no trip to Southern California is complete without a visit to Anaheim - more properly, to



its major tourist attraction, Disneyland. Oranges come from Anaheim and so does Tim Buckley.

Tim's mother listened to Sinatra, Damone and Garland, and Tim listened to Flatt & Scruggs, Bill Monroe, and Johnny Cash. When he was in the ninth grade, he taught himself to play the banjo - and that was the beginning. Formal schooling began to mean less and less. He tried going to college - but was disappointed to find it was just another high school. He spent more time with kindred souls: Larry Beckett, whose poetry he put to music, and Jim Fielder, a fine bassist. They began to perform at small clubs in the area and one day, one fine day last year, they drove a bit north to Hollywood. At a club called It's Boss they met Jim Black, then the drummer for the Mothers of Invention. Black arranged a meeting with the toughly astute manager, Herb Cohen, who had been instrumental in guiding the careers of many performers.

Herb heard, approved, and Tim was on his way. This past summer, he played his first important engagement at the Night Owl in New York City. This month he appears in Los Angeles at the Troubadour.

About that good voice: it will remind you more of John McCormack than John Phillips, of Johnny Mathis more than Johnny Rivers. And the good songs, mostly collaborations with Larry Beckett, come in large measure from their appreciation of Dryden and Donne as much as from Dylan and Donovan.



JIMMY RUFFIN

As Jimmy Ruffin sings, he tends to remind one of some of the all-time greats like Jimmy Rushing and Roy Brown. His style is derived from the blues and the music of the church, and yet, there is a modern flavor in his songs.

The young singer is a complete product of his environment. He has been singing almost since he was old enough to walk. He and his brother David, who sings with the famed Temptations, grew up singing with a family group that centered around the church choir. As he sings, it is obvious that he feels each and every word of the song.

A hard worker, Jimmy's ultimate goal is to become the best entertainer that he possibly can. This goal should be easy for Jimmy to achieve because he has the stamina, ambition and, most of all, the ability to reach the top rung of the ladder to stardom.

His first job as a singer came in 1962, when he appeared at the Ebony Club in Muskegon, Michigan. At the close of his engagement, he audi-

tioned for the Motown Record Corporation, was accepted and signed to the Soul recording label.

Jimmy has a sincere love for people and enjoys being able to make them happy by his singing.

Currently living in Detroit, Jimmy has no plans other than show business; and it appears at this point, that other plans wouldn't mean very much anyway since he has created such a stir in the world of entertainment.

In high school Jimmy was very interested in working with mathematical problems. Now it has become a hobby for him. He says, "I find a certain fascination in working with mathematical problems; it seems to relax my mind."

His records create a finger-popping and hand-clapping mood. Jimmy Ruffin will be around to entertain his many fans for years to come. If the past is any criterion for judging the future, he is sure to be a hit at anything he tries.



JUDY COLLINS

With the release of her new album, Judy Collins enters a new phase in her already remarkable career. Heretofore known primarily as a folk singer, Miss Collins confirms that she is a singer whose extraordinary range cannot really be labelled. She is simply a singer...and, not so simply, one of the best of our time. In her Elektra album called "In My Life" she explores a spectrum of songs that range from the hard-driving, almost rock sound of "Hard Loving Loser" to the near-recitative of "Pirate Jenny."

She performed all the songs from her album in a sell-out concert at Carnegie Hall recently. A chamber orchestra with violins, flutes, a harp and drums backed Judy during the second half of the program.

This summer Judy will embark on another new phase of her career-acting. She'll play the role of Jenny in "The Threepenny Opera" at Aspen.

Judy Collins likes Thomas Hardy. The fact tells you more about her than any information about her favorite color or her favorite movie star. But just to give her a physical rundown: she is 5'5" and weighs 125. Her eyes are blue and they are enormous. She doesn't look like her pictures on her album covers. The wispy little thing that you see is not quite accurate. Judy is more of the earth-mother type. She loves to ski. She is also an accomplished musician.

About Judy herself there is a great deal to say. She was born in Seattle, Washington but she didn't live there. Her

father, Chuck Collins, was a radio star on the West Coast. Judy's background being show business, she had no difficulty in developing her talents. The thing is, however, that she was trained as a concert pianist and it wasn't until years after that she took up the guitar and began her career as a folk singer. It is this which has occupied her life. She came on as one of the leaders in the resurgence of interest in the folk idiom. She has played throughout the country and in England, Poland and Russia; she has also made the trek to Australia and New Zealand.

She is a girl who believes in things...especially the limitless possibilities we have before us. "When I sing I expose myself. I want the audience to take the trip with me; to expand their experience." She does not, you can take it, believe in inconsequentials.

She believes that the truth will prevail only if we let it. And she has been pretty active working to let the truth prevail. When asked what historical figure she would like to be, she said, "Joan of Arc." And one is certain that she is thinking of Joan of Arc the woman rather than the martyr.

She has a breadth of vision, a drive that tends to make one get wrapped up in her ideas and to contemplate all the things she will eventually do. Still, to date, she has just begun, in spite of the fact that she has already established herself as one of the top folk singers in the world. She should not be allowed to wear the label "folk singer" because she is more than that. Soon, everyone will know. □

At Home With Kink

MICK AVORY

By Keith Altham



Busy doing "nothing much" just prior to Christmas was Kink Mick Avory (an occupational hazard with this group at present) at his home in West Molesey: Welcomed at the door, I was introduced to two young nephews as "the man from Father Christmas" by Mick and was promptly informed that it had better be a case of Batman suits all round or Uncle Mick's mate would get the full treatment - POW-WAM and BLAM!

Mrs. Avory disengaged herself from the paper chains and came to the rescue by putting the twins in one room and us in another, where the works of Mick Avory - artist - were revealed on a small easel in one corner.

Mick is currently working in oils on a scene from the Moulin Rouge area in Paris which he is copying from a small print. The result was very creditable and Mick is proud of the fact that his works are hung in "such salubrious galleries as the house next door!"

The relaxed life of the aesthete is hardly synonymous with the usual frenzy one associates with a top pop group, and so we took up the case of what their co-manager Grenville Collins has described as "the most famous non-working group in the world!"

"I suppose I'd like to work a bit more from the playing point of view," said Mick, in a bored tone - it's his normal note. "But I certainly don't want to go back to playing one-nighters at opposite ends of the country, which is what we are trying to avoid."

In the last four months the Kinks have made approximately one personal appearance in Britain - a couple abroad - appeared on one TV show and made a film for "Top Of The Pops" which was rejected. Recently they all went to "Ready, Steady, Go!" for the Christmas edition.

"What did you do on the show?" I asked.

"Nothing," grinned Mick. "We walked out - so did the Small Faces. They wanted us to stand around and mimic to about one and a half minutes of 'Sunny Afternoon' - there was no point!"

With all this spare time on their hands, I wondered how they kept from being bored.

"We've not been exactly idle," said Mick. "We were rehearsing in the Scout hut at the back of my house a few days ago on a new stage act."

"We've worked in a couple of new Bob Dylan numbers, 'Absolutely Sweet Mary' and 'You Go Your Way.' Then we played Bridington Spa last week and drew a crowd of over a thousand."

"Really, the only problem is to keep in practice - I'm thinking of sitting in with a local trad band over Christmas to keep my hand in."

For those of you who, like me, were wondering what happened to that "auxiliary" Kink John Dalton - Mick has the answer.

"He's humping coal about," said Mick. "Got his own lorry and earning a lot of money. I think he's getting married in February."

That's showbiz!

But what can we expect from the Kinks in the New Year? Will the Ray Davies revue that he has written materialize? Will Dave Davies play a saxophone solo on the next single? Will Pete Quaife, too? Will the group play any more dates in Britain?

"I've bought a new pair of shoes," volunteered Mick, in answer to my searching questions.

"Oh, and we've all been inspired by the World Cup win and are going into full training. Our star player is road manager Stan Whitley - he's pretty to watch. You must print that!"

Is it possible that the Kinks may make their first feature film next year?

"Well, Ray had an idea which is still being considered by an American film company," said Mick. "It was a kind of a day in the life of the group - with a difference."

"There were all these fantasy sequences when we got into trouble. For example - I would turn into Bill Sykes - Pete would turn into Superman - and Dave would turn into Dick Turpin."

Fortunately, the tea arrived at this

stage, very kindly brought to us, courtesy of Mrs. Avory, closely followed by the terrible two, who wanted to see that "Chrissmus-man"!

During the interim period I ascertained that Mick had fallen foul of the dreaded Pete Quaife car trap - the telltale black marks were on the knees of his trousers - as they are on my suit.

"When I asked Pete why he hadn't warned me the back of his car seats had just been painted, he said: 'You never asked.' I said: 'No; of course, I usually get into a car and ask the driver if his seats are newly painted!'"

Mick seems to be looking toward the New Year with customary optimism, and sees BBC's 247 pop station as a step in the right direction, but hopes Radio Caroline will keep going - "because it's good continuous music" - and that a "group called the Peddlars get a break."

"There's one other thing," said Mick, looking furtively about to see that no one was listening. "I've bought a new pair of shoes!"

For Mick Avory it looks like it will be a happy New Year - he likes to be left in peace and adopts an almost lethargic pose in order that people will dismiss him and treat him as a piece of background, but I cannot help feeling that more thought should be given to exposing the multi-talents of the Kinks.

Shortly we are to be treated to 26 half-hour programs every Saturday from an American group called the Monkees who have - as yet - done nothing to justify this huge opportunity in Britain.

It would be nice if the powers at the BBC were to recognize the popularity and diverse talents of some of our established British groups like the Kinks, who have proved themselves already both in Britain and the U.S., and provide them with a similar opportunity.

"Ray thinks more than most of us," said Mick. "He could produce an interesting half-hour slot for TV which would appeal to a wide audience, and besides that, I've just bought a new pair of shoes!" □

●RAISE YOUR HAND

(As recorded by Eddie Floyd/Stax)

**CROPPER
FLOYD
ISELL**

If there's something you need
That you never had
Then don't just sit there feeling bad
You better get up cause I'll understand
Just raise your hand, oh yeah.

Baby here I am
(Baby here I am)
You know I'm standing by
(You know I'm standing by)
I wanna give you my love
(I wanna give you my love)
Please let me try
(Please let me try)
I wanna be good till you understand
Just raise your hand
Just raise your hand
Raise it up high now.

Just raise your hand
'Cause I'll understand
Baby here I am
You know I'm standing by
I wanna give you my love
Please let me try
You better get up
'Cause I'll understand
Just raise your hand
Just raise your hand
Raise it up high
Just raise your hand.

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●THE BEAT GOES ON

(As recorded by Sonny & Cher/Atco)
BONO

The beat goes on
The beat goes on
Drums keep pounding rhythm to the brain
Lad-i-da-de-de
Lad-i-da-de-di.


Charleston was once the rage uh ha
History has turned a page uh ha
The mini skirt is the current thing uh ha
Teedy bopper is our new born king uh ha
And the beat goes on
The beat goes on
Drums keep pounding rhythm to the brain
Lad-i-da-de-de
Lad-i-da-de-di.

The grocery store's a super mart uh ha
Little girls will break their hearts uh ha
And men still keep on marching off to war
Electrically they keep a baseball score
And the beat goes on
The beat goes on
Drums keep pounding rhythm to the brain
Lad-i-da-de-de
Lad-i-da-de-di.

Grandmas sit in chairs and reminisce
Boys keep chasing girls to get a kiss
The cars keep a-go-in' faster all the time
Bums still cry "hey, buddy have you got a dime"

And the beat goes on
The beat goes on
Drums keep pounding rhythm to the brain
Lad-i-da-de-de
Lad-i-da-de-di
And the beat goes on
Yes the beat goes on
And the beat goes on
The beat goes on.

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Wate-On Emulsion



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Pay postman on delivery, only \$1.98 plus postage per pair of "LIFTEE" HEIGHT INCREASE PADS. Or send only \$1.98 with order and we pay postage. **10 DAY TRIAL MUST SATISFY OR MONEY WILL BE REFUNDED.**

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THE LIFTEE COMPANY, DEPT. 349
Box 608, Church Street, New York, N.Y. 10008

Rush my "Liftee" Height Increase Pads in the size checked below. I will pay postman on delivery only \$1.98 plus postage. I must be absolutely satisfied or I can return the pads within 10 day trial and my money will be refunded.

Check Box — State Shoe Size

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☐ Check here if you wish to save postage by sending only \$1.98 with coupon. Same money back guarantee.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____
(Canadian or Foreign orders \$2.40 No COD's)

•LET'S SPEND THE NIGHT TOGETHER

(As recorded by The Rolling Stones/
London)

MICK JAGGER
KEITH RICHARD

Don't you worry about what's on your
mind
I'm in no hurry, I can take my time
(oh my)
I'm going red and my tongue's getting
tied
I'm off my head and my mouth's getting
dry
I'm high, but I try, try, try (oh my)
Let's spend the night together
Now I need you more than ever
Let's spend the night together, now
I feel so strong that I can't disguise
(oh my)
But I just can't apologize (oh no)
Don't hang me up and don't let me down
We could have fun just groovin' around
Let's spend the night together
Now I need you more than ever
Let's spend the night together
Let's spend the night together
Now I need you more than ever.

You know I'm smiling baby
You need some guiding
I'm just deciding baby
Now I need you more than ever
Let's spend the night together
Let's spend the night together, now
This doesn't happen to me every day
No excuses offered anyway (oh my)
I'll satisfy your every need
And I know you'll satisfy me
Let's spend the night together
Now I need you more than ever
Let's spend the night together.

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•DADDY'S LITTLE GIRL

(As recorded by Al Martino/Capitol)

BOBBY BURKE
HORACE GERLACH

Little girl of mine, with eyes of shining
blue,
Little girl of mine, I love you, yes, I do;
No one else could be so sweet
You have made my life complete:

You're the end of the rainbow, my pot
o' gold,
You're daddy's little girl to have and
hold;
A precious gem is what you are,
You're mommy's bright and shining star;
You're the spirit of Christmas,
My star on the tree,
You're the Easter, bunny to mommy
and me;
You're sugar, you're spice
You're ev'rything nice,
And you're daddy's little girl.

You're the end of the rainbow, my pot o'
gold,
You're daddy's little girl to have and
hold;
A precious gem is what you are,
You're mommy's bright and shining star;
You're the treasure I cherish,
So sparkling and bright,
You were touched by holy and beautiful
light;
Like angels that sing,
A heavenly thing,
And you're daddy's little girl.
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•GREEN GREEN GRASS OF HOME

(As recorded by Tom Jones/
Parrot)

CURLY PUT MAN

The old home town looks the same as
I step down from the train
And there to meet me is my Mama
and Papa
Down the road I look and there runs Mary
Hair of gold and lips like cherries
It's good to touch the green green grass
of home
Yes they'll all come to meet me arms
reaching smiling sweetly
It's good to touch the green green grass
of home.

The old house is still standing tho' the
paint is cracked and dry
And there's that old oak tree that I used
to play on
Down the lane I walk with my sweet Mary
Hair of gold and lips like cherries
It's good to touch the green green grass
of home.

Then I awake and look around me at
four grey walls that surround me
And I realize yes I was only dreaming
For there's a guard and there's a sad
old Padre
Arm and arm we'll walk at day break
Again I'll touch the green green grass
of home.

Yes they'll all come to see me in the shade
of that old oak tree
As they lay me 'neath the green green
grass of home.

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only

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for endless styles

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CITY _____ STATE _____ ZIP _____

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J. L. INDUSTRIES Dept. R1
531-32nd St., Union City, N.J.



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P.O. BOX 151, DERBY, CONN.**

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Enclosed is \$2.98. Kindly rush the CHET ATKINS GUITAR COURSE to me! If not completely satisfied, I may return the course to you for a full refund.

NAME

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CITY

STATEZIP

(No C.O.D., please)

•TELL ME TO MY FACE

(As recorded by Keith/Mercury)

ALLAN CLARKE

TONY HICKS

GRAHAM NASH

Try to justify the meaning of the note
you sent this evening to my door
You're not deceiving me
I'd have thought that you'd have known
much better

Sending 'round an unsigned letter
Facing me would be much better now.

Is it just that you can't face the future
with me

Can't you tell me to my face

You just took the coward's way to say
goodbye

Would you be here in my place.

If at last I think I'm glad to rid myself
of you

I'm sad to think about the time I let you go
Then I'll turn and walk away so please

don't beg for me to stay

'Cos I know just what I will say to you

Tell me to my face, you're leaving now.

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57th Street, New York, New York,
(10010).

•EVERYBODY NEEDS SOMEBODY TO LOVE

(As recorded by Wilson Pickett/
Atlantic)

BERT BERNIS

SOLOMON BURKE

JERRY WEXLER

I'm so happy to be here tonight

So glad to be in your wonderful city

And I have a little message for you

And I want to tell every woman, and
every man tonight.

If you've ever needed someone to love
If you've ever had someone to love
If you've ever had someone to understand
If you've ever had someone who needs
your love all the time

Everybody needs somebody, everybody
needs somebody to love

Honey to love

Sugar to kiss

Baby to miss now

Baby to tease, sometimes to please

And I need (you, you, you)

I need (you, you, you)

In the morning, baby (you, you, you)

When the sun goes down (you, you, you)

Ain't nobody around you (you, you, you)

Sometimes I feel bad

I feel a little sad inside

My baby mistreats me

And I can't get a little little love

I need you.

Someone that's with you when you're up
Someone that's with you when you're down
If you've had yourself somebody like this
You better hold on to him

So let me tell you something

Sometimes you get what you want

And lose what you have

There's a song that I sing

And I believe that if everyone was to
sing this song

It would save the whole world

Listen to me, (repeat chorus).

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& Dino Music, Inc.

•SO YOU WANT TO BE A ROCK 'N' ROLL STAR

(As recorded by The Byrds/Columbia)

J. MCGUINN

C. HILLMAN

So you want to be a rock 'n' roll star

Then listen now to what I say

Just get an electric guitar and take some

time and learn how to play

And when your hair's so right

And your pants are tight

It's gonna be all right.

Then it's time to go downtown

To the agent man who won't let you
down

Sell your soul to the company

Who are waiting there to sell plastic ware

And in a week or two if you make the
charts

The girls will tear you apart

But you paid for your riches and fame

Was it all a strange game

You're a little insane

Money that came and public acclaim

Don't forget what you are

You're a rock 'n' roll star,

La la la la la la la la la la la la

la la.

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•MY BEST FRIEND

(As recorded by The Jefferson

Airplane/RCA Victor)

ALEX SKIPPY SPENCE

Ah you're my best friend

(You are my best friend)

And I love you so well

Till the end of time you won't see me.

Ah you're my best friend

(You are my best friend)

And I see you it seems

Now I can see I've fallen into your love

stream

Follow your dream, do you know what

I mean, yeah

I'll follow you wherever time will take

me to

Forever I'll be caught with you.

Ah you're my best friend

(You are my best friend)

And I'm all that you're seeing

I'll set you free and just like me

You'd be being in love with me

Do you know what I mean, yeah

Do you know what I mean

I'm gonna set you free, yeah

You'd be in love with me

You're my best friend now.

Ah you're my best friend

(You are my best friend)

And I love you so well

Till the end of time, you won't see me

Ah you're my best friend

(You are my best friend)

And I see you it seems

Now I can see I'm fallen into your love

stream

Follow your dream, do you know what

I mean

Do you know what I mean

You'd be in love with me

I'm gonna set you free

You're my best friend

Ah you're my best friend.

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lishing Co.

•HUNTER GETS CAPTURED BY THE GAME

(As recorded by the Marvelettes/
Tamla)

WILLIAM ROBINSON

Every day things change and the world

puts on a new face

Certain things are rearranged and the

whole world seems like a new place

Oh, yeah secretly I've been trailing you

like the fox that preys on the rabbit

I had to get you and so I knew I had

to learn your ways and habits.

Oo, you were the catch that I was after

When I looked up and I was in your
arms

And told you I had been captured

What's this whole world coming to

Things just ain't the same

Any time the hunter gets captured by
the game.

I had made such a tender trap hopin' you

might fall into it

Your love had me like a sudden snap

One kiss and then I knew it

Oo, my plan didn't work out like I

thought

'Cause I had laid my trap for you

But it seems like I got caught.

What's this whole world coming to

Things just ain't the same

Any time the hunter gets caught by the
game

Oh yeah, oh yeah, oh yeah.

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Co., Inc.

•EPISTLE TO DIPPY

(As recorded by Donovan/Epic)

DONOVAN LEITCH

Look on yonder misty mountain

See the young Monk meditating Rhodo-

dendron Forest

Over dusty hills

I ask you what it's been like being you

Through all efforts you've been changin'

Getting a little bit better no doubt

The doctor bit was so far out

Looking through crystal spectacles

I can see you had your fun.

Doing all this book by Cleater

Made the teacher suspicious about insanity

Fingers always touching girls

Through all efforts you've been changin'

Getting a little bit better no doubt

The doctor bit was so far out

Looking through all kinds of windows

I can see you had your fun

Looking through all kinds of windows

I can see you had your fun.

Looking through crystal spectacles

I can see you had your fun

Looking through crystal spectacles

I can see you had your fun.

People lurk in society

Such a time for speculating

Whether to be hip or skip along quite

merrily

Through all efforts you've been changin'

Elevator in the brain hotel

Broken down but just as well

Looking through crystal spectacles

I can see you had your fun

Dum, dum, dum, dum, dum, dum, dum,

dum, dum, etc.

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NEWEST FASHION RINGS

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You can have your choice of silver or goldtone color. Just send us the two names or initials plus your ring sizes (measure with a string if you don't know your size).

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You'll have the prettiest style-setter in town!



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Init or

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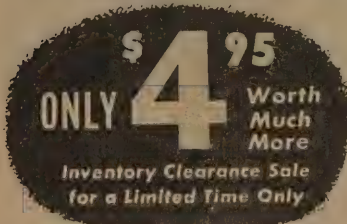
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- Mixed Grey

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Be bewitching, daring, winsome, demure! Make this split-second change to a new personality. You'll find surprising new adventures, be the life of the party. This new crowning glory wins admiring glances from both guys and gals anywhere you go. It's the fashion rage.

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109



102

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114



112

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Imperial Fashions, Dept. F480

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Rush my Glamour Wig in the style and color checked below. I will pay postman on delivery \$4.95 plus postage. I must be absolutely satisfied or I can return the wig within 10 day trial and my money will be refunded.

Check Box of Style

Number Desired

- ☐ 109
- ☐ 112
- ☐ 114
- ☐ 102

Check Box of Color Desired

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- ☐ Off Black
- ☐ Dark Brown
- ☐ Brown
- ☐ Dark Blonde
- ☐ Light Blonde
- ☐ Auburn
- ☐ Platinum
- ☐ Pink
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JUST FOLLOW THESE THREE EASY STEPS...



1 Insert Platform Under Short Nail



2 Brush On Magic Nail Liquid Over Nail and Platform



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Magic Nail Formula



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AND HAVE LONG, BEAUTIFUL NAILS—in Minutes!

NOW! CHARLES OF FIFTH AVENUE 550 Fifth Ave., N. Y. C. 36, N. Y. brings to you for the first time at only \$1.98, the amazing scientific liquid finger nail builder called **MAGIC NAIL FORMULA #77**. It actually **BUILDS** up finger nails to ANY LENGTH desired—IN MINUTES! NOT a weak paste on nail. Magic Nail Formula

#77 is a wonderful liquid. It is brushed on like nail polish on your own finger nails and hardens into glamorous long beautiful finger nails that are **STRONGER THAN YOUR OWN!** Becomes part of your own finger nails and may be filed, cut and shaped. Magic Nail Formula #77 also repairs and smooths broken, and chewed nails!

ONLY AVAILABLE BY MAIL AND ALREADY USED BY MILLIONS

READ THESE AMAZING FACTS:

1. It is completely safe. 2. Not a paste on. Magic Nail Formula #77 is a liquid and powder. 3. When brushed on to your finger it hardens into a beautiful nail that is stronger than your own! 4. Will build your nails up to any length desired—in minutes. 5. Repairs broken or chewed nails in minutes! 6. Good for Nail Biters—even children! So strong, it can't be chewed! 7. Looks real and feels real! 8. Makes your hands look more glamorous! 9. Strong!—Cannot break or tear! Do housework, wash, type, play piano! 10. Lasts and lasts indefinitely. 11. Professional nail treatment in beauty salons cost up to \$15.00! The complete **MAGIC NAIL FORMULA #77 KIT**, during this special introductory offer, costs you **ONLY \$1.98**.

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MY NAME _____

ADDRESS _____

CITY _____ STATE _____

• SOCK IT TO ME BABY

(As recorded by Mitch Ryder & the Detroit Wheels/New Voice)

BOB CREWE

L. RUSSELL BROWN

Honey in the beehive, honey bunch
Every time you kiss me it hits me like
a punch
Ready, ready, ready, ready
Ready or not
I want what you got.

Sock it to me baby, baby
Sock it to me baby, baby
You gotta sock it to me baby
Sock it to me baby
Sock it to me baby.

Boogaloo my baby across the floor
Every time you shake it girl I like it
more
Gimme, gimme, gimme, gimme, gimme
Something sweet
Knock me off my feet.

Sock it to me baby, baby
Sock it to me baby, baby
You gotta sock it to me baby
Sock it to me baby
Sock it to me baby.

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• DARLING BE HOME SOON

(As recorded by the Lovin' Spoonful/
Kama Sutra)

JOHN B. SEBASTIAN

Come and talk of all the things we did
today here
And laugh about our funny little ways
While we have a few minutes to breathe
Then I know that it's time you must leave
But darling be home soon
I couldn't bear to wait an extra minute
if you dawdle
My darling be home soon.

It's not just these few hours but I've
been waiting since I toddled
For the great relief of having you to
talk to
And now a quarter of my life is almost
passed
I think I've come to see myself at last
And I see that the time then confused was
the time that I spent without you
And I feel myself in bloom
So go and beat your crazy head against
the sky
Try and see beyond the houses and your
eyes
It's okay to shoot the moon.

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• BABY I NEED YOUR LOVING

(As recorded by Johnny Rivers/
Imperial)

HOLLAND

DOZIER

HOLLAND

Baby I need your loving
Baby I need your loving
Although you're never near
Your voice I always hear
Another day another night
I long to hold you tight
'Cause I'm so lonely
Baby I need your loving
Got to have all your loving
Baby I need your loving
Got to have all your loving.

Some say it's kinda weak
For a man to beg
Then weak I'd rather be
If it means having you to keep
'Cause lately I've been losing sleep
Baby I need your loving
Got to have all your loving
Baby I need your loving
Got to have all your loving.

Every night I call your name
Oh sometimes I wonder
Will I ever be the same.

When you see me smilin'
You know things have gotten worse
Any smile you might see
Has all been rehearsed
Darling I can't go on without you
You can't see this fool can't live without
you
This loneliness inside me, darling
Makes me feel half alive
Baby I need your loving
Got to have all your loving
Baby I need your loving
Got to have all your loving
Baby I need your loving
Got to have all your loving!
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• GO WHERE YOU WANNA GO

(As recorded by the 5th Dimension/
Soul City)

JOHN PHILLIPS

You've got to go where you wanna go
Do what you wanna do with whomever
you want to do it, babe
You've got to go where you wanna go
Do what you wanna do with whomever
you want to do it, babe.

You don't understand that a girl like me
Can love just one man
Three thousand miles that's how far
you'll go
And you said to me please don't go.

You've got to go where you wanna go
Do what you wanna do with whomever you
want to do it, babe
You've got to go where you wanna go
Do what you wanna do with whomever you
want to do it, babe.

You've been gone a week
And I've tried so hard
Not to be the crying kind
Not to be the girl you left behind.

You've got to go where you wanna go
Do what you wanna do with whomever you
want to do it, babe
You've got to go where you wanna go
Do what you wanna do with whomever
you want to do it, babe.

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• THERE'S A KIND OF HUSH

(As recorded by Herman's Hermits/
MGM)

STEVENS

REED

There's a kind of hush
All over the world
Tonight, all over the world
You can hear the sounds of lovers in love
You know what I mean
Just the two of us
And nobody else in sight
There's nobody else
And I feel good just holding you tight.

So listen very carefully
Closer now and you will see
What I mean
It isn't a dream
The only sound that you will hear
Is when I whisper in your ear
I love you forever and ever.

There's a kind of hush
All over the world
Tonight, all over the world
You can hear the sound of lovers in love.

So listen very carefully
Closer now and you will see
What I mean
It isn't a dream
The only sound that you will hear
Is when I whisper in your ear
I love you forever and ever.

There's a kind of hush
All over the world
Tonight, all over the world
People just like us are falling in love
Yeah, falling in love
Sh-h falling in love
Shhhhhhhh.

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• WISH YOU DIDN'T HAVE TO GO

(As recorded by James & Bobby
Purify/Bell)

PENN

OLDHAM

Wish you didn't have to go, baby
Wish you didn't have to rush
Let's not call it a night now, baby
I'm still hungry for your touch
Let's not be practical, baby (wow no)
Let's forget that it's time to go (please
don't go)
You can tell your mother, baby
You went to a late, late show.

Wish you didn't have to go, baby
Wish you didn't have to rush
Let's not call it a night now, baby
I'm still hungry for your touch
We just can't stop now, baby (please
don't stop)
Your kisses done got me this strong
(mm yeah)
Oh and if you up and leave now, baby
You'll tear up a world of joy.

Wish you didn't have to go, baby
Wish you didn't have to rush
Let's not call it a night now, baby
I'm still hungry for your touch
Say your mother will be so mad (mm
yeah)
She might keep you home for a week
So I guess I'd better take you home
(yeah yeah)
'Cause I don't want to lose a week of
sleep
Wish you didn't have to go, baby
Wish you didn't have to rush (no no no)
Don't you go.
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by Jim Delehant

WELCOME, BLUESWAY RECORDS

There aren't many new blues albums around, much less a label devoted to blues product. Why, you might ask, when the demand for blues is obviously growing?

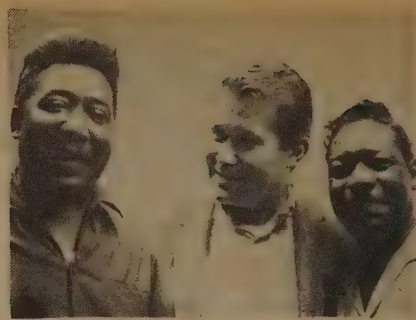
ABC Records and Bob Thiele, who inaugurated the magnificent jazz label Impulse, have sensed the demand and are presently supplying us with a new label, Bluesway — devoted solely to the blues.

"When I was a kid," says Thiele, "we only knew Benny Goodman. In those days blues records were just for Negroes. Now, the kids are as interested in Muddy Waters as they are in the Beatles. The market for blues today has spread all over the world. I believe our new label will give blues more class, and raise the music and the artists to a higher, more deserving stature.

"We already had B.B. King and John Lee Hooker under contract, and we had just recorded Jimmy Reed and Otis Spann. Suddenly it was staring me in the face. We had these fine blues singers, so I figured why not start a new label, and we came up with the name Bluesway. We'll benefit and the artists will benefit, too.

"I think the label will be successful because it's something I'm very interested in and I'm going to build up a good talent roster. We're talking with many blues artists now, in an attempt to sign them to Bluesway. I haven't talked with Jimmy Cotten and his new band yet. But I'll be checking it out and I want to talk to a lot of these people. I noticed they've cut things for Vanguard and Elektra but I'm not sure if they're under contract or one-shot deals. At this point I can't tell you who I'm talking with, but you can be sure they'll be top talent.

"I went to Chicago for a couple of



L to R., Muddy, Bob Thiele, Otis Spann.

days and roamed around the south side clubs. Frankly, I didn't hear anything special. I'll be doing a lot more traveling. I want to go to Memphis and different sections of the country. I'm also contacting established artists to investigate their contractual commitments. I have my eye on several people, but I don't know what their status is.

I'm interested in modern R&B, too. I want to hear as much live music as I can. If I find current stuff — great. I can't load the label up with old time blues singers either. I like the Muddy Waters band and the Paul Butterfield Blues Band. If I can find young kids doing what Butterfield is doing, I'll be very happy. But I'm an old-time guy, too. I collected old Bukka White and Kokomo Arnold stuff long before it was fashionable.

"I recorded Otis Spann because he gassed me when I recorded John Lee Hooker live at the Cafe Au Go Go, backed by Muddy's band. I was so impressed I brought Otis into the studio the following week, and invited an audience because I wanted to do him in a live atmosphere. I brought some booze, pretzels and potato chips and we just let him go. We recorded it like it was in a club. We set up some chairs and had a lot of fun.

"The idea of recording jazzmen with the blues guys is going through my mind. Otis Spann and B.B. King would fit perfectly with some of the good jazz-blues players. That would make one hell of an album. There have been some jazzmen who expressed an interest in working with blues men. Trombonist Dicky Wells played with B.B. King once at the Apollo and said he wanted to do some things with him. A couple of years ago, John Coltrane wanted to record simple blues with just him, and an old singer-guitarist. We might attempt it now."

Bluesway will also be releasing singles, and their April album releases will include five or six new LPs by different artists. Already available are the label's first four LPs: Blues is King - B.B. King - 6001, John Lee Hooker Live At The Cafe Au Go Go - 6002, The Blues Is Where It's At - Otis Spann - 6003 and The New Jimmy Reed Album - 6004. □

MY Favorite Records

By Wilson Pickett

I don't like jazz too much. In fact, I don't have any jazz albums in my collection. I have spiritual albums stacked up this high. I really like "The Mighty Clouds Of Joy" and the Staple Singers.

I got every one of Sam Cooke's albums. He was my favorite singer. My favorite album by him is "Live At The Copa." He showed what he could do during a show.

I like the Temptations' albums and Otis Redding. The Temptations have their own sound. They don't get on the stage and shuck around. They really work. From seeing them on stage, I enjoy their albums all the more. Listening to their songs I can imagine them working.

I like the Four Tops because they've been singing *music* for years. I mean really singing. One side of their album is all strings. I can't think of particular tunes because I just put them on the stereo and let them go. Their album with "Michelle" in it is really beautiful.

I got the Rolling Stones' albums and I got the Rascals, too. The Stones have more of a soul sound, like the Righteous Brothers. I think "Time Is On My Side" is my favorite.

I don't own any Beatle records. I don't like them too much. Only one of their songs I liked a little, "A Hard Day's Night." I hate all those yeah, yeah, yeah, yeah things.

By Tom Dawes of The Cyrkle

One record I'm really flipped out over is "Music Of Bulgaria" on Elektra. They have a trio of bagpipers. If you just sit and listen to it, you can follow all these great things that are happening. There are whole chord changes and everything.

It's hard to put my finger on monumental albums because very few people make them. There's nothing I play all the time except maybe "Revolver" by the Beatles. Every time I listen to it, I can hear some new little tambourine part or something else that I didn't hear before.

There are certain folkers I still like



Wilson Pickett



Tom Dawes

a lot. I still like the Journeymen, who recorded for Capitol. John Phillips, leader of the Mama's and the Papa's, used to be with the Journeymen and they did some very groovy things. It was just their image that didn't make it. Phillips is just a great big gangly cat and he was trying to look like a clean folk man. They had this guy, Dick Weissman, who is out of sight on the banjo. They had another guy named Scott McKenzie who almost made it. He had the most beautiful voice I ever heard. I just ordered their first album again in stereo. They did some beautiful things.

I also have a collection of Beethoven's nine Symphonies that I like to listen to. I like to hum along with some of the parts, and there's some Bach organ records that I really like. Bach was a real wild cat. He used to hang people up all over Vienna. He'd go home and his wife would bug him, "Johann, do this, do that." He'd say, "Ah, don't bug me," and he'd go in his room and write an unbelievable choral for the next day. He'd hand out all the parts for everybody to sing. Fifty years later, someone discovered that it was unbelievable stuff.

The Beatles were playing Bach records at their house in California one afternoon when I was there and everybody was sort of sitting around. Paul especially was digging certain things and he'd sing along with the parts. It was Bach, not his album, that was groovy.



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•RAIN RAIN GO AWAY

(As recorded by Lee Dorsey/Amy)

ALLEN TOUSSAINT

Rain rain go away

Come back some other day

Rain rain go away

Come back some other day.

Well, it's been raining in my life
every day and night
Well, I've been so confused with the
blues

I couldn't even eat a bite
But I've met me a new little flame
Maybe my luck will change
Oo, oo, oo, oo.

Rain rain go away
Come back some other day
It seems that bad luck follows me
It just won't let me be
The sun don't seem to want to shine
Er nothin' but er mi-se-ry
But I met me a new little flame
And maybe my luck will change.

Rain rain go away
Come back some other day
Well, it's been storming in my life
every day and night
I'm so confused er with the blues
I couldn't even eat a bite
But I met me a new little flame
And maybe my luck will change.

Rain rain go away
Come back some other day
Rain rain go away
Come back some other day.

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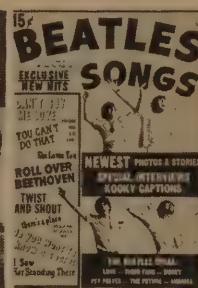
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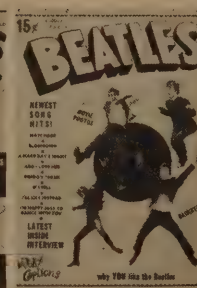
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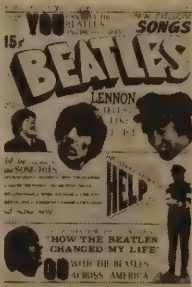
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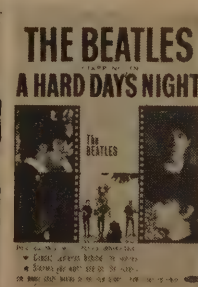
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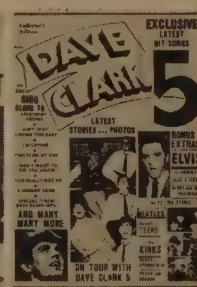
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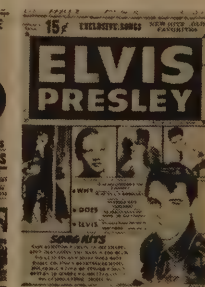
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"HARD DAY'S NIGHT"



DAVE CLARK #2



ELVIS PRESLEY

Platter Chatter

PSYCHEDELIC LOLLIPOP introduces the exciting, way-out, and wacky music of the Blues Magoos. In their never-ending quest for new sounds, the Magoos assault the unwary ear with whines, wheezes, screeches, squawks, and lots of tasteful "normal" music as well. The exuberant "(We Ain't Got) Nothin' Yet," their first hit, leads things off. Then there's the moody "Love Seems Doomed" with a garden of psychedelic sounds blossoming in the middle. "Tobacco Road" is a session of extended instrumental explosions. "Queen of My Nights" demonstrates the Magoos' respect for ballads, a rare quality in many hard-rock groups these days. (MERCURY MG 21096)

PRESENTING JOE WILLIAMS AND THAD JONES - MEL LEWIS & THE JAZZ ORCHESTRA couples the dynamic young blues singer with the very exciting modern jazz band. This is a rare album where the caliber of the music measures up to the enthusiasm of the liner notes which state "Joe is a fireball who can take sixteen men swinging and make them sail. And he can take everything down to a whisper. The band lies in there behind Joe with exactly what he needs." The roaring "Evil Man Blues," the lyrical "Night Time Is The Right Time," a swinging "Woman's Got Soul," the tender "Keep Your Hand On Your Heart," a rocking "Get Out Of My Life" and all the other tunes on the album attest to Joe's and the band's mastery of the full spectrum of the blues. (SOLID STATE SS 18008)

THE BAROQUE INEVITABLE and **MOULDY GOLDIES** are two distinctly unusual treatments of popular songs. The baroque album features hits like "Yellow Submarine", "Sunny", "Turn-Down Day", "This Door Swings Both Ways", "Strangers In The Night", "Wild Thing" and several others played by flutes, a harpsichord, cellos, oboes and such, in the style of Bach and Vivaldi. It's very pleasant listening. Mouldy Goldies, subtitled **COLONEL JUBILATION B. JOHNSTON AND HIS MYSTIC KNIGHTS BAND AND STREET SINGERS ATTACK THE HITS**, is a riot. The guys who backed Bob Dylan on his *Blonde On Blonde* album cut loose with hilarious versions of "Monday, Monday", "Hang On, Sloopy", "Bang, Bang", "The Name Game", (COLUMBIA CS 9387 & CS 9332)

THE EXCITING WILSON PICKETT is an appropriately titled album. We defy you to keep your body from moving and grooving as Wilson and the soulful band backing him tear through a red-hot pile of Pickett hits like "Land Of 1000 Dances", "Ninety-Nine And A Half (Won't Do)", "634-5789" and "In The Midnight Hour." Then dig the way Wilson puts his personal stamp on other people's hits, like "Barefootin'", "Something You Got" and "You're So Fine." "It's All Over" and "I'm Drifting," both Pickett originals, are groovy numbers, too. The whole album will liven up any dance session. (ATLANTIC 8129)

MEMPHIS GOLD is a collection of hits from the Memphis studios of Stax Records, home of a unique brand of soul. Included are Otis Redding's exciting version of "Satisfaction" and his soulful "My Lover's Prayer," Rufus Thomas doing his classic, "Walking The Dog," Booker T. & The MG's grooving "Boot-Leg," the smooth harmony of the Mad Lads on "Don't Have To Shop Around" and other Stax hits by Carla Thomas, Sam & Dave and the Mar-Keys. (STAX 710)

THE SPIRIT OF '67 for Paul Revere & The Raiders seems to be burglary. The string background on their "Undecided Man" was lifted right out of the Beatles' "Eleanor Rigby." The Raiders' (an appropriate name) song "1001 Arabian Nights" abounds with Yardbird echoes, specifically "Turn Into Earth" from the Yardbirds Over, Under, Sideways, Down album. Compare "Our Candidate" with "Bob Dylan's 115th Dream" on Dylan's "Bringing It All Back Home" album. "Why, Why, Why" sounds like the second cousin of "You've Got To Hide Your Love Away" by the Beatles. The Raiders even copped a few Beach Boy "Good Vibrations" for "Good Thing" and "Oh! To Be A Man." (COLUMBIA CS 9395)



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•PEEK-A-BOO

(As recorded by the New Vaudeville
Band/Fontana)

GEOFF STEPHENS
JOHN CARTER

Peek-a-boo, I do love you
You're the one girl for me
When I look into your eyes
I see my destiny
Peek-a-boo what can I do
You're so fancy and free
Tho' I try I can't disguise the hold
you have on me
I would grow much weaker
Weather would be bleaker
If I spent a week away from
Peek-a-boo.

Peek-a-boo
I'm telling you
You're the girl of my dreams
Please don't walk away and put an
end to all my schemes
I said the end to all my schemes
Peek-a-boo
Vo-di-o-di-o-do.

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•LOVE IS HERE, AND NOW YOU'RE GONE

(As recorded by The Supremes/
Motown)

BRIAN HOLLAND
LAMONT DOZIER
EDDIE HOLLAND

Love is here and oh my darling, now
you're gone
Love is here and oh my darling, now, now
you're gone
You persuaded me to love you and I did
But instead of tenderness I found heartache
instead
Into your arms I fell
So unaware of the loneliness that was
waiting there
You closed the door to your heart
And you turned the key
Locked your love away from me
Love is here and oh my darling, now
you're gone
You made me love you
And oh my darling, now, now you're
gone.

You said loving you would make life
beautiful
With each passing day
But as soon as love came into my heart
You turned and walked away
You stripped me of my dreams
You gave me faith, then took my hope
Look at me, now
Look at me, see what love has done to me
Look at my face
See how crying has left its trace
After you made me all your own
Then you left me all alone
Made your words sound so sweet
Knowing that your love I couldn't have
My heart cries out for your touch
But you're not there
And my lonely cry fades in the air
Love is here in my heart
And now you're gone
Love is here and oh my darling, now
you're gone.
You made me love you and oh my darling,
now you're gone.
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•YOU GOT TO ME

(As recorded by Neil Diamond/Bang)

NEIL DIAMOND

Mama, she always told me it would
happen,
She never said that it would happen like
this
Father said some little girl'll catch you
nappin'
Some little girl'll get to you with a kiss
You got to me
Brought me to my knees
Never thought I'd say please
Girl, you got to me
Got to my soul, you got control
You got to me
You've got to be mine.

Used to slip through every girl's hands
like water
Never was one who could ever tie
me down
Straight ahead and steady as Gibraltar
Till you brought me tumbling to the
ground
You got to me
Brought me to my knees
Never thought I'd say please
Girl, you got to me
Got to my soul, you got control
You got to me
You've got to be mine,
You got to me, girl
Said you got to me.
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•ALONG CAME JONES

(As recorded by the Righteous
Brothers/Verve)

JERRY LEIBER
MIKE STOLLER

I plopped down in my easy chair and
turned on Channel Two
A bad gun-slinger called Salty Sam a-
was a-chasin' po' sweet Sue
He trapped her in the old saw mill and
said with an evil laugh
"If you don't give me the deed to your
ranch, I'll saw you all in half."
And then he grabbed her, (and then?)
He tied her up, (and then?)
He turned on the buzz saw
(And then? And then?) eh, eh.

And then along came Jones
Tall, think Jones, slow walkin' Jones
Slow talkin' Jones, along came lonely,
lanky Jones.

Commercial came on, so I got up to
get myself a snack
You should have seen what was goin'
on by the time I got back
Down in the old abandoned mine sweet
Sue was a-havin' fits
That villain said, "Give me the deed to
your ranch or I'll blow you all to bits."
And then he grabbed her (and then?)
He tied her up (and then?)
He lit the fuse to the dynamite
(And then? And then?) eh, eh.

I got so bugged I turned it off and turned
on another show
But there was the same old shoot-'em-up
and the same old rodeo
Salty Sam was a-tryin' to stuff sweet Sue
in a burlap sack
He said, "If you don't give me the deed
to your ranch, I'm gonna throw you
on the railroad track."
And then he grabbed her (and then?)
He tied her up (and then?)
A train started comin'
(And then? And then?) eh, eh.
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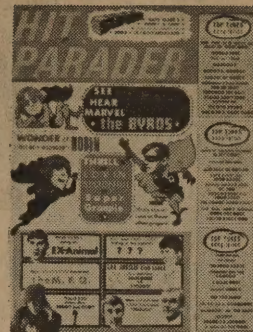
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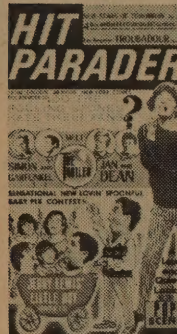
MAY, 1966
The Kinks reveal what teenagers fear most
Secrets in the Beach Boys' past
The Beatles answer 21 Ridiculous Questions



JUNE, 1966
Movie Photo Story: Herman in "Hold On"
Strange but true happenings: Lou Christie, Barry McGuire
Dick Clark, Barry Sadler, Animals



JULY, 1966
Lovin' Spoonful vs. Super Groupie
Exclusive Interviews: "The Byrds Talk Sound"
Sonny & Cher, Kinks, Jay & the Americans



AUGUST, 1966
Do the Rolling Stones hate their fans?
Special: Jerry Lewis' Little Boy
Simon & Garfunkel, Turtles, Jay and the Americans, Jan & Dean



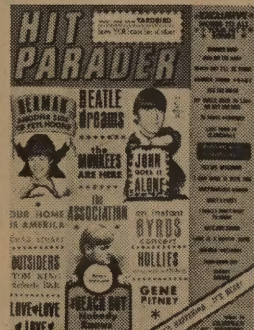
SEPT., 1966
Private life of Beachboy Dennis Wilson
How John Sebastian writes his songs
Norma Tanega, Beatles, Bob Lind, Yardbirds, Spoonfuls



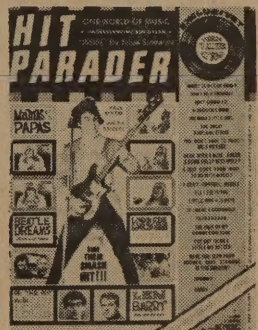
OCTOBER, 1966
16 Big Extra Pages: Beatles Stories, Photos
On tour with Bob Dylan in Music City, U.S.A.
Beach Boys, Dylan, Mamas & Papas



NOV., 1966
Exploding the Dylan-Donovan myth
The Critters are very, very happy
Animals, Mamas & Papas, Yardbirds, the Byrds, Paul McCartney, The Mindbenders



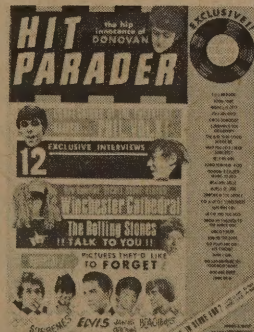
DEC., 1966
Our home is America, Chad Stuart
Jimmy Page, the new Yardbird bassist
Monkees, Byrds, Herman, Pitney, Hollies, McGowan



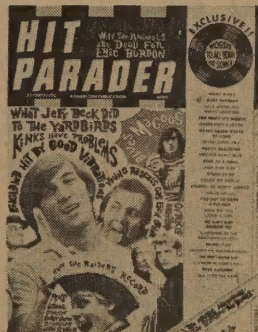
JANUARY, 1967
On the set with Gary Lewis
Temptations tattle on each other
Sonny & Cher, Dylan, Paul Revere & the Raiders, Joe Tex



FEBRUARY, 1967
Have the Rolling Stones gone too far?
Chad, thinkin' about today, dreamin' about tomorrow
Tommy Roe, The Four Tops



MARCH, 1967
The hip innocence of Donovan
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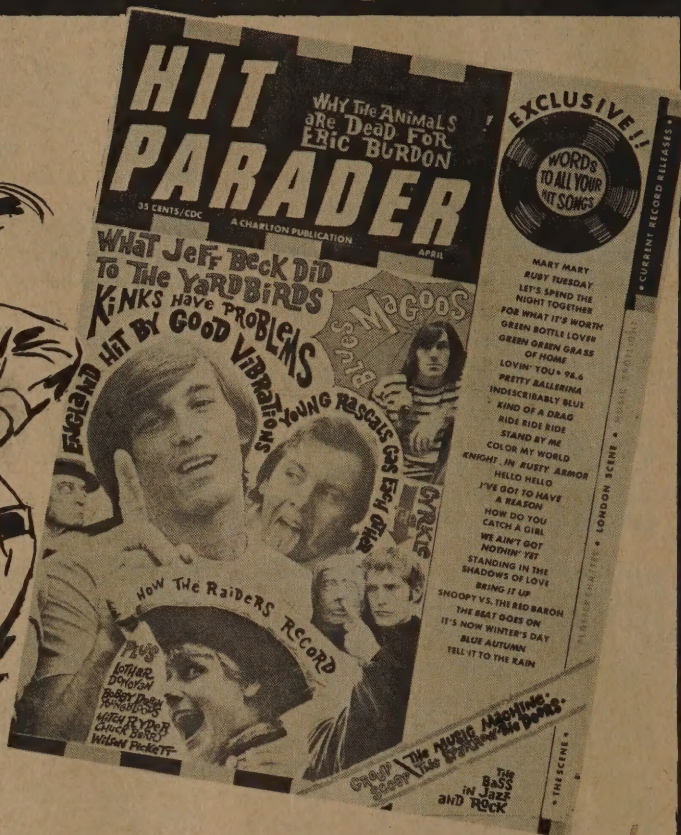
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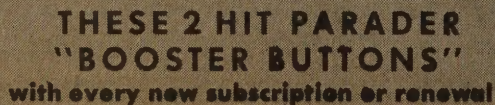
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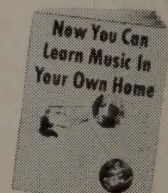
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